The LIBRARY *of* CONGRESS

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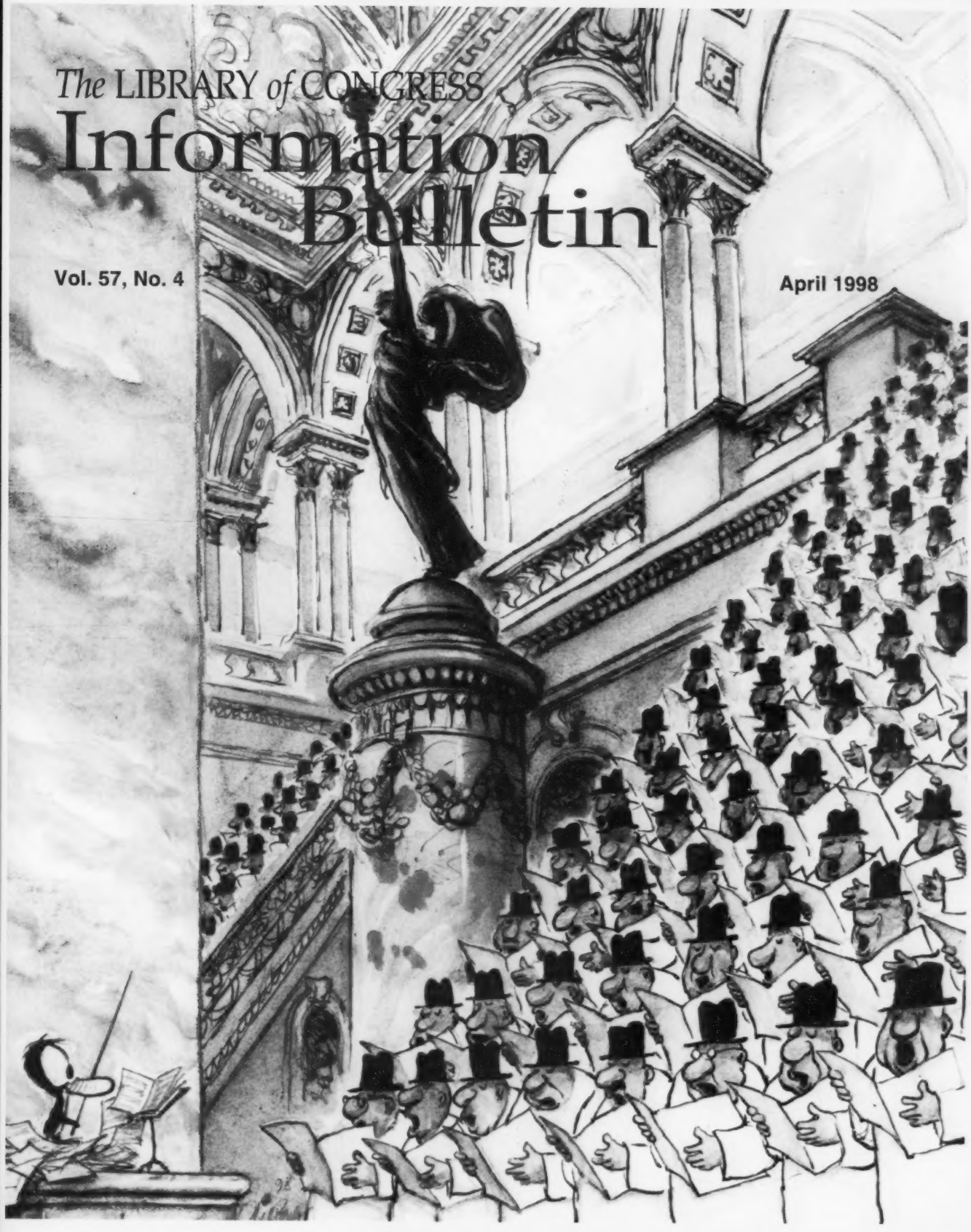

Oliphant's Anthem

The LIBRARY *of* CONGRESS
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JAMES H. BILLINGTON
Librarian of Congress

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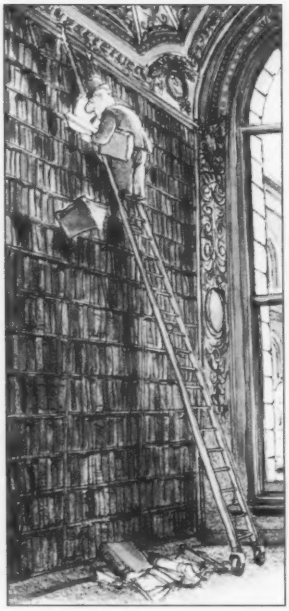

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On the Cover: *The Massed Congressional Choir,* 1998, is on display in "Oliphant's Anthem," a new exhibition of the cartoonist's work at the Library through July 6. © *Pat Oliphant*

Cover Story: The Library recently acquired 60 original cartoons and sketchbooks of Pat Oliphant, one of America's foremost political cartoonists. Harry Katz of the Prints and Photographs Division interviewed Mr. Oliphant for the exhibition catalog. 80

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A Gathering of Scholars: The Library will host the sixth class of visiting fellows through its program with the Soros Foundation. 99

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GUY LAMOLINARA, Editor
JOHN H. SAYERS, Production

Music in Education Gets Boost

Texaco Foundation Donates $300,000 to NDL Program

The Texaco Foundation, as part of its new focus on broadening the use of music in education, has presented the first installment of a $300,000 pledge to the National Digital Library Program of the Library.

The donation will be used to make available the on-line presentation "America from the Grass Roots," comprising four collections from the Library's American Folklife Center. The four collections pay particular attention to rural Southern, African American, Hispanic and American Indian musical traditions. They feature sound recordings, photographs and manuscripts that document examples of folk cultural expression as recorded by scholars, documentarians and others. The new presentation will be part of American Memory (www.loc.gov/), electronic collections of the Library's rare American history materials.

"'America from the Grass Roots' will contain some of the Library's most important materials reflecting the nation's diverse voices," said Dr. Billington. "The generosity of the Texaco Foundation will make it possible for all Americans to share more fully in their cultural heritage."

"The Texaco Foundation is proud to be a part of the National Digital Library Program," said Anne T. Dowling, president of the Texaco Foundation in White Plains, N.Y. "These collections from the American Folklife Center celebrate the many remarkable, unique voices that have shaped America.

The four collections that will make up "America from the Grass Roots" are:

- The John and Ruby Lomax Southern States Collection, 1939, the result of a three-month trip through nine Southern states. The Lomaxes recorded songs, spirituals, field hollers, dramas, prayers and oral histories that document African American, Mexican American and British American traditions.
- The Lomax/Hurston/Barnicle Expedition, 1935, in which John Lomax's son Alan collaborated with author-anthropologist Zora Neale Hurston and folklorist Mary Elizabeth Barnicle to document African American music and lore in Georgia, Florida and the Bahamas.
- The Juan Rael Collection: Traditions of the Spanish Southwest, in which Rael traveled through the upper Rio Grande communities of southern Colorado and northern New Mexico to

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Jim Hardin

Anne Dowling (far right) presents a check from the Texaco Foundation to (from left) Norma Baker and Susan Siegel of the Development Office and Chief of Staff Jo Ann Jenkins.

LC and NSF in Phase 2

Library to Participate in Digital Library Initiative

The Library has announced its sponsorship of the National Science Foundation's Digital Libraries Initiative — Phase 2, which is supporting innovative digital-library research and applications.

The other government sponsors are the Defense Advanced Research Projects Agency, the National Library of Medicine, the National Aeronautics and Space Administration, the National Endowment for the Humanities and other cooperating agencies.

The objective of the multiyear program is to provide leadership in research fundamental to the next generation of digital libraries.

"The Library of Congress looks forward to working with the other government institutions in this important initiative," said Dr. Billington. "As one of the most important providers of intellectual content on the Internet, the Library has much to offer — and learn — by participating in this program."

The Digital Libraries Initiative — Phase II is intended to extend the research carried out during the initial awards announced in 1994, then sponsored by the National Science Foundation, the Defense Advanced Research Projects Agency and the National Aeronautics and Space Administration. The first phase funded six research projects over a five-year period and signaled the beginning of a national conversation about digital libraries, promoting discussion of "the importance of improving the utility, effectiveness, performance, scalability and sustainability of current and future digital services and collections."

Plans for the next steps in this initiative were made during a 1996 workshop, whose participants agreed that research should be conducted with real collections and real users in mind.

The Phase II initiative includes content providers — such as the Library of Congress — among the sponsors, thus

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Historic Flutes On-Line

Dayton C. Miller Collection Preview Available

The National Digital Library Program, in conjunction with the Music Division, has released a preview Web site dedicated to the Library's extensive Dayton C. Miller Flute Collection.

The Miller Collection is the world's largest flute archives, comprising not only musical instruments but also music manuscripts, portraits, autographs, concert programs, clippings, prints, photographs and other materials.

"The Dayton C. Miller Flute Collection Preview is the first on-line view of a Library of Congress musical instrument collection," said Dr. Billington. "The Library is renowned for its Music Division collections, and this new Web

Glenn Ricci

site represents an expansion of the types of materials offered in our American Memory on-line collections."

The Miller Collection of flutes from many eras and from around the world is described on-line at www.loc.gov/. This site contains an illustrated introduction to the catalog, a listing of more than 100 of the collection's approximately 1,650 flutes and a bibliography of literature by and about the collector, Dayton C. Miller.

This preview, produced by the Library's National Digital Library Program in conjunction with the Music Division, also features a detailed look at five selected instruments in the collection, including a ca. 1750 flute from the workshop of J.J. Quantz, made for Frederick the Great, King of Prussia. The future version of this site will feature the complete catalog *(Wind Instruments in the Dayton C. Miller Collection)* with illustrations, audio clips, books, scores and correspondence showing the collection's extensive range.

Early Congress On-Line

Records Document Nation's Founding

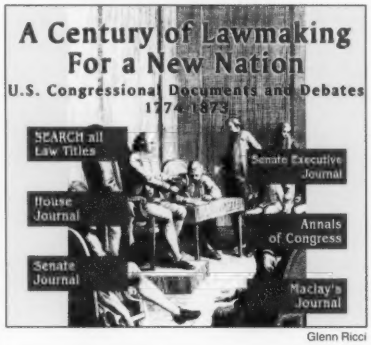
A look at the first Congresses of the United States, which began meeting in 1789, will soon be available from a new on-line collection from the Library.

"A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774-1873" will provide unprecedented easy access to these historic records at www.loc.gov/. Using a combination of images and searchable text, Americans will be able to explore the development of the nation in the words of the first members of Congress.

The new Web site is a project of the Library of Congress's Law Library and National Digital Library Program.

"The Law Library is proud to present these seminal documents to the American people in a form that anyone with access to the Internet can use," said Rubens Medina, Law Librarian of Congress. "We hope that users of our Web site enjoy researching these documents that will bring them closer to the early days of America."

The first part of the collection, containing approximately 4,400 items, covers the years 1789-1793. Additional years will be made available until the entire collection is on-line through 1873, the 42nd Congress. The site will also offer documents of the Continental Congress and constitutional debates, as well as links to related sites and will contain more than 355,000 items.



Glenn Ricci

The Law Library of the Library of Congress houses one of the most complete collections of U.S. congressional documents in their original format. Plans for the second on-line release include the *Journals of the Continental Congress,* the records of the Constitutional Convention and the subsequent debates over the adoption of the Constitution. Further releases will bring the records of the U.S. Congress up to 1873, the year in which the Government Printing Office assumed the publication of the proceedings of Congress in the *Congressional Record.* In addition, the final collection will include the United States Statutes at Large from 1789 to 1873 and the *American State Papers,* 1789-1838, legislative and executive documents published by Congress.

Texaco
continued from page 71

record their traditions.

- Omaha Indian Music, Past and Present, which provides a window into ancient and contemporary music and dance traditions of the Omaha tribe of northeastern Nebraska.

The Texaco Foundation's new signature program in music education will explore the potential of music to improve academic achievement. The emphasis is on serious curricular reform, which will be aided by the Library's program to make original music source material available for student and teacher use on the Internet.

"America from the Grass Roots" will join "California Gold" and "Voices from the Dust Bowl," other on-line collections from the American Folklife Center's archives.

LC Staffers to Be Honored at ALA

Tabb to Receive Melvil Dewey Medal

Winston Tabb

Associate Librarian for Library Services Winston Tabb, a 25-year Library veteran, will receive the Melvil Dewey medal from the American Library Association (ALA) at its annual convention in Washington this summer.

The award will be presented in the Library's Great Hall during the inauguration ceremony for the new ALA president, Ann K. Symons. The ALA Annual Conference runs from June 25 to July 2 in Washington, and many meetings and programs will be held at the Library (see schedule beginning on page 92). Mr. Tabb received notice of the award in a Jan. 27 letter from Valerie J. Wilford, chair of the 1998 Melvil Dewey Award Jury.

In her letter, Ms. Wilford told Mr. Tabb that ALA will be giving him the Dewey award for his "distinguished service to the [library] profession; [his] high order of creative leadership to the Library of Congress and the International Federation of Library Associations and Institutions; and for [his] vision, leadership and determination in establishing the Program for Cooperative Cataloging which resulted in significant improvement to global bibliographic control worthy of our benefactor, Melvil Dewey."

Established in 1952, the Dewey medal and citation is given annually to an individual or group for a recent creative professional achievement of high order, particularly those areas of librarianship that Dewey was interested in: library management, library training, cataloging and classification, and the tools and techniques of librarianship.

Other Library employees scheduled to receive awards from ALA this summer are John D. Byrum Jr., chief, Regional and Cooperative Cataloging Division (RCCD), and Judith Reid, head of the Local History and Genealogy Reading Room.

ALA is recognizing Mr. Tabb's work with the Program for Cooperative Cataloging (PCC), which was started by the Library in 1993. The Library provides logistical support for the PCC and is one of eight permanent members of the PCC's executive council. The other seven members are the Association for Library Collections and Technical Services, the Cooperative Online Serials Program, the National Library of Medicine, the Online Computer Library Center (OCLC), the Research Libraries Group, and the national libraries of Great Britain and Canada. Seven rotating members of the executive council are elected by program members.

Mr. Tabb said that credit for the work with the PCC also should go to Sarah Thomas (former director for cataloging and now head of the Cornell University Library); Director for Cataloging Beacher Wiggins; Jean L. Hirons, LC's CONSER coordinator; Mr. Byrum; and other RCCD staff.

"We have found that it has been extremely productive for us to collaborate with other libraries as cataloging partners. It allows us to concentrate on the things we do best and are uniquely well-equipped to do," Mr. Tabb said.

Byrum Awarded Mann Citation

John Byrum

John D. Byrum, chief of the Library's Regional and Cooperative Cataloging Division, will receive the 1998 Margaret Mann Citation from the Association for Library Collections and Technical Services, a division of the American Library Association.

The award will be presented at 9:30 a.m. on June 29 at the ALCTS President's Program and Membership Meeting during the ALA Annual Conference, June 25 to July 2 in Washington.

"The Margaret Mann Committee is pleased to award the citation to Mr. Byrum for his sustained leadership in the continuing development of cataloging standards, nationally and internationally," said Carlen Ruschoff, chair of the Margaret Mann Citation Committee.

"Internationally, his notable contributions have been through his work on the Joint Steering Committee for Revision of the *Anglo-American Cataloguing Rules;* International Federation of Library Associations and Institutions [IFLA] committees on various international standard bibliographic descriptions; and other IFLA/UBC [Universal Bibliographic Control] committees. Nationally, he has been deeply involved in efforts toward bibliographic standardization through initiatives such as the Name Authority Cooperative Program and the Program for Cooperative Cataloging."

Established in 1951, the award recognizes outstanding professional achievement in cataloging or classification, either through publication of significant professional literature, participation in professional cataloging associations or valuable contributions to practice in individual libraries. The award also includes a $2,000 donation from the O.C. Online Computer Library Center to the library school of the winner's choice.

"The Mann Citation is the Nobel Prize for catalogers," said Associate Librarian for Library Services Winston Tabb, who will receive the Melvin Dewey medal from ALA this summer (see story at left).

Michael Davidoff Productions

Michael Davidoff Productions

Dr. Billington and James Earl Jones during the Madison Council's spring meeting; also attending were (from left): council Chairman John Kluge, Deputy Librarian Donald Scott, Edward Cox and Donald Jones.

Advice and Consent

John Kluge Hosts Madison Council's Spring Meeting

A meeting of the James Madison Council, the Library's private sector advisory group, was held in Palm Beach, Fla., Feb. 19-21 and was the largest ever. Major issues facing the Library were addressed, and council Chairman John Kluge planned and hosted the event.

The council's discussions focused on the National Digital Library (NDL) Program, the National Audiovisual Conservation Center and the Library's bicentennial in 2000 — major initiatives that will require Madison Council support.

John Kluge, the Library's chief private-sector patron, issued a challenge, pledging up to $5 million in a $2 match for every $1 raised by the Library for the NDL Program. The Library's goal of $45 million in private funds for the $60 million project is in sight, but $2.5 million must still be raised to realize the full benefit of Mr. Kluge's offer.

The Madison Council's continued support of the NDL Program has enabled the Library to offer electronic versions of primary sources in American history at www.loc.gov/.

The National Audiovisual Conservation Center, located on 41 acres 70 miles southwest of Washington, will consolidate the Library's preservation and storage efforts and will, in the future, allow public access to audiovisual materials via fiber optic cable.

Because the Library's bicentennial will be a national celebration of libraries, Madison Council members will serve as Library of Congress "ambassadors" in their local communities.

The council's treasurer, Leonard Silverstein, reported that since October 1, 1997, the beginning of fiscal 1998, Madison Council members have made gifts to the Library of $7.2 million, which represents 80 percent of all gifts to the Library in fiscal 1998. The council has now given to the Library gifts totaling more than $48.6 million.

The James Madison Council will meet again on Oct. 15-16 at the Library. The fall meeting will be held in conjunction with the opening of the major exhibition "Sigmund Freud: Conflict and Culture."

NSF

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guaranteeing the availability of a testbed that researchers may use to validate new technology. For this purpose, the Library of Congress is offering many of its American Memory collections (www.loc.gov/), which contain a substantial body of multimedia content: document and pictorial images, searchable text, recorded sound, maps and motion pictures. American Memory is a project of the National Digital Library Program of the Library of Congress.

The Library hopes the research and collaborative efforts that emerge during the Digital Libraries Initiative — Phase II (lcweb2.loc.gov/ammem/dli2/) will lead to new technologies, practices and communities of collection producers, content shapers and end-users. By stimulating a dialogue among the technology experts, content providers and users of digital materials, the Library hopes to establish a solid foundation for sharing findings associated with building, using and sustaining digital libraries.

The National Digital Library Program will make millions of items relating to American history freely available on the Internet by the year 2000, the Library's 200th anniversary. Among the current collections available are " The George Washington Papers," "African American Perspectives," "Votes for Women Suffrage Pictures," "Early Motion Pictures" and "Panoramic Maps."

Understanding the Confucian *Analects*

Tu Wei-Ming Speaks in Bradley Lecture Series

Historian, philosopher and educator Tu Wei-Ming analyzed one of the world's oldest works of social thought, the *Analects* of Confucius, in the Bradley Lecture series.

Recorded after Confucius's death, misunderstood and maligned in the West, and denounced during the Cultural Revolution, the Confucian *Analects,* Professor Tu argued, nevertheless reflect a coherent, humanistic philosophy unrivaled for its sustained influence on a large number of people.

Mr. Tu presented his lecture, "Personal Knowledge, Moral Community and Spiritual Transformation: Reading the Confucian *Analects,* on Feb. 26 to a capacity audience in the Library's Montpelier Room. Director of Scholarly Programs Prosser Gifford introduced Mr. Tu, noting that his address was the first in this year's Bradley series, a program devoted to the critique of important texts of political and social thought, to focus on "a work created outside the Atlantic world." Mr. Gifford also directed the audience's attention to two editions of the *Analects* supplied by the Asian Division for display. The first, "A Complete Collection of the Four Books and the Five Classics," a rare printing that dates to the Yung-lo Period of the Ming Dynasty (1403-1424), is in near pristine condition. The second, a standard 19th century English translation by Oxford orientalist James Legge, suffers from acidification.

Scholars believe that China has had a continuous culture for some 7,000 years. If so, the Chinese social organization has held together more human beings for a longer period of time than any other known to history. Confucius (K'ung Fu Tzu) lived from 551 to 479 B.C. The *Analects,* Mr. Tu, said, are not considered one of the five great ancient Chinese classics, which Confucius himself studied and transmitted. The distillation of a lifetime of teaching, study and contemplation, the *Analects* represent an attempt to preserve Confucius's teachings about man's proper relation to himself, his community, the state and the natural world.

Despite its place as a cornerstone of Chinese social thought, the *Analects,* said Mr. Tu, achieved only a modest reputation in the West. German philosopher Georg Hegel dismissed the text, which he believed held "no real speculative thought." Max Weber, the late-19th century German sociologist and economist, said the *Analects* praise the value of submission for the sake of established social order and lack the developed idea of the inner person revealed in the world's great philosophical works. Misread, the text seems to be no more than a random collection of proverbial utterances, a kind of ancient Chinese *Poor Richard's Almanac.* Thus, Confucian ideals have been trivialized and blurred by the popular practice of prefixing "Confucius says ..." to so many aphorisms.

Misunderstanding of the text is partially a result of the work's origins, Mr. Tu explained. Set down two generations after Confucius's death by his disciple's students, the *Analects,* written on bamboo strips, thus have no single author. Confucius's devotees selected examples of their most cherished encounters with their beloved teacher. The creation of the *Analects* was not systematic, but an act of collective memory. Those who look for a sustained argument or unified tract, therefore, are invariably disappointed.

Nevertheless, Mr. Tu maintains, the text succeeds in capturing Confucius as an essential human being. "Confucius as a person is very vividly revealed in the *Analects.* We know his likes, dislikes, frustrations, mannerisms and concerns."

Applying the values of the Enlightenment to the *Analects* also does them a disservice, since the Confucian worldview is not reductionist. The word "Confucian" itself cannot be rendered easily in Chinese, Mr. Tu says, because it embodies more than the philosophy of a single person. "Confucian" in Chinese means "The Way of the Scholar" or "The Way of the Cultivated Person." Confucius developed his ideas from an older cultural tradition, reflected in ancient texts he studied and revised, such as the *Book of Change,* the *Book of Poetry,* the *Spring and Autumn Annals,* the *Book of Documents* and the *Book of Rights.* His vision of humanity is multidimensional.

Tu Wei-Ming

Humans are not defined by their rationality, their use of tools or their manipulation of language. Rather, humans are primarily aesthetic, social and political. They possess a shared historical memory and are metaphysical beings concerned with the ultimate meaning of life.

Confucius himself never attained the purest manifestation of the Confucian tradition, that of "the Sage-King," the ultimate embodiment of the political and the moral. Much has been made of his failed political ambitions, but it is wrong, Mr. Tu believes, to view Confucius as just a frustrated politician. Politics, to Confucius, was moral leadership and exemplary teaching. His refusal to play by the rules of the day denied him high office, but that very failure allowed him to secure an important place as a teacher to the political classes and to establish in East Asia the notion of personal virtue, rather than power or wealth, as a source of influence and authority.

Eventually, knowledge of his teachings, including the *Analects,* became required to pass "examination," the mandatory test for entry into the civil service of ancient China, Japan, Korea and Vietnam.

According to Mr. Tu, the *Analects* do present serious philosophical thought, such as the idea that human beings, through endless self-transformation and spiritual growth, "become the humble servant, partner and co-creator of heaven." Then there is the dialectic of

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The George and Ira Gershwin Room is a permanent exhibition area for materials from the Library's George and Ira Gershwin Collection, which includes George's piano and desk, Ira's typing table and typewriter, self-portrait oil paintings of each brother, as well as music manuscripts and other documents that chronicle the lives and careers of the two brothers. An interactive audio-video kiosk allows visitors to view film footage and additional materials from the Gershwin Collection and hear recordings of Gershwin music.

'S Wonderful'

The Gershwins Come Alive in Symposium

by Helen Dalrymple

The Library 's Music Division celebrated the March 17 opening of the new George and Ira Gershwin Room — located across the hall from the Jefferson Building's Coolidge Auditorium — with a March 13-16 event that explored "The Gershwins and Their World."

With songs, dances, lectures and panel discussions by personal friends of the Gershwins, musicians, performers and scholars of their music, George (1898-1937) and Ira Gershwin (1896-1983) lived again for the participants and audience of some 300 people.

Ira and George Gershwin at work

In his opening remarks, Jon Newsom, chief of the Music Division, explained how the almost 60-year-long association between the Library of Congress and the Gershwin family began in 1939: "Harold Spivacke, chief of the Music Division from 1937 to 1972, developed a strong friendship with Ira and Leonore [his wife]. Out of the warm personal ties of this friendship we have seen the growth of an institution within the Library that has fostered the building of our collections and the expansion of our public programs in unprecedented ways, consistent with the broad vision of Ira and George. It was during Harold Spivacke's tenure at the Library that many of the great treasures in the Gershwin Collection came to us, and not only from Ira and Leonore, but from other family members, including George's sister, Frances Gershwin Godowsky."

Mr. Newsom also thanked Librarian Emeritus Daniel J. Boorstin and other members of the extended Gershwin family who have supported the

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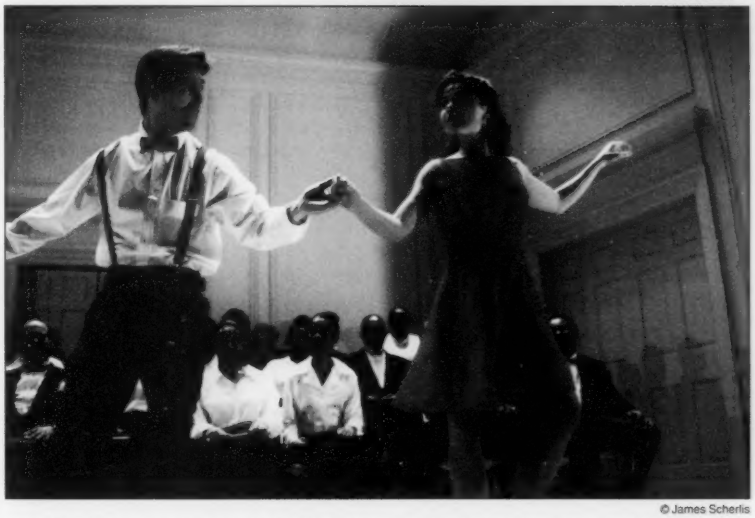
Composer David Raksin and actress Angie Dickinson enjoy a laugh during a panel discussion of reminiscences about George and Ira Gershwin; enjoying the Friday night reception in the Great Hall are (from right) Lucy Strunsky, wife of English (brother of Ira Gershwin's wife, Leonore); their son Michael; and Michael's daughter Lara-Joelle; and friend Steve Denison.

Library's Gershwin programs and the creation of the Gershwin Room. In the audience were English Strunsky (trustee of the Ira and Leonore Gershwin Trusts) and wife Lucy; son Michael Strunsky (also a trustee) and wife Jean; and Leopold Godowsky III (son of Frances Gershwin). Mr. Newsom also acknowledged Rose Gershwin (George and Ira's mother); Arthur (brother of George and Ira) and wife Judy; Marc George Gershwin (their son); and Elaine Godowsky, wife of Leopold.

"This was my Aunt Lee's dream," said Michael Strunsky, using Leonore's nickname. "The American people will now get to see things [in the newly opened Gershwin Room] that have been mostly family possessions. It's a more-than-moving experience to see her dream come to fruition."

For the rest of that evening and the next three days — which began at 9:30 each morning and did not conclude before 10 at night — conference participants discussed, dissected, reminisced about and performed songs from the world that the Gershwins knew in the early years of the 20th century.

It was the kind of gathering in which a panelist on stage, groping for the name of a performer, composer or song, might ask the audience for help, and inevitably someone would call out the answer from somewhere in the hall.



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David Elders and Amanda Walkins, backed by the Howard University choir, perform in a concert version of Vincent Youmans's *Great Day*.

Many of the members of the audience, who came from all over the country, knew each other or knew of each other's work, and before the weekend was over, many more connections were made among friends, collectors, musicians and scholars of this uniquely creative period in American music.

"I wanted it to be a congenial group," said Robert Kimball, organizer of the conference with Elizabeth Auman, donor relations officer in the Library's Music Division. People got to know each other, he added, "and there was a wonderful spirit to it all." In his opening remarks, he said that he hoped a publication would come out of the symposium. Mr. Kimball is artistic adviser to the Gershwin Trusts, special consultant on musical theater to the Music Division and the author of two books about the Gershwins.

A Friday evening panel introduced the Gershwins and their world. Mod-

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Entertainer, performer and Gershwin musical scholar Michael Feinstein sings and reminisces about the Gershwins and their music; Max Morath, entertainer and re-creator of the musical world of the early 20th century, played and sang the music of Kay Swift and some of the Gershwins' Tin Pan Alley predecessors.

erated by Wayne Shirley, music specialist in the Music Division, the group discussed the resources available to study the Gershwins and their music. Panelists Raymond White, curator of the Gershwin Collection in the Music Division, and Mark Horowitz, music specialist in the Music Division, talked about the kinds of Gershwin materials that can be found in the Library as well as those of contemporaneous composers and lyricists such as Cole Porter, Jerome Kern, Vincent Youmans, Richard Rodgers, Vernon Duke, Irving Berlin and Burton Lane.

Mark Trent Goldberg, executive director of the Ira and Leonore Gershwin Trusts in Beverly Hills, described the trusts' holdings, which range from programs, awards, photographs and recordings to royalty statements, furniture and artwork by both George and Ira Gershwin. "Eventually the two collections will be merged," said Goldberg. "It's like a giant jigsaw puzzle." He remarked that sometimes they are missing pieces, but "we are able to find out a little bit more about their lives every day. We never know what's around the corner."

Frequent Gershwin performer Michael Feinstein added his personal reminiscences about working with Ira Gershwin and cataloging the Gershwin sound recordings during the last years of Ira's life. "Ira was the most self-effacing man I ever met; I would have to pull stories out of him," he said. Mr. Feinstein told about putting on an old recording for Ira to hear one day, and how, after a time, Ira turned to him with a look of surprise and, patting himself on the back, said, "Very good, Gershwin!"

Each morning of the symposium opened with live performances of music. Robert Kimball said this was a conscious decision: "I thought it was important to begin the mornings with music to set the mood."

Mr. Feinstein drew the first slot, on Saturday at 9:30, which he good-naturedly referred to as "the shower hour." He began by playing and singing "'S Wonderful." The Gershwin song set the tone not only for the day, but for the rest of the symposium. He also played songs by other composers and lyricists of the time: Johnny Green, Irving Caesar, Yip Harburg, Vernon Duke and Oscar Levant.

A panel of individuals who knew the two brothers personally shared Gershwin memories: Mr. Feinstein; actress Angie Dickinson, who spent a great deal of time with Ira and Leonore; composer and conductor David Raksin, who as a young man was helped by George; and Leonore's brother, English. The panelists, along with others during the symposium, stressed how much George enjoyed working with young people and assisting them in any way he could.

Ms. Dickinson reminisced about the marathon poker games that Ira presided over at his home on North Roxbury Drive in Beverly Hills (familiarly referred to as "the plantation"). "Ira played because he enjoyed the camaraderie; he enjoyed losing, not winning." She also talked about (seconded by others during the weekend) how Ira would never say anything bad about anyone, concluding "maybe that's why he was so quiet."

English Strunsky, in discussing how much a part of American culture George and Ira's songs are even today, told the story of standing in line with his wife recently to get tickets to the Woody Allen film "Mighty Aphrodite." He asked his wife, "Is it 'Aphro-*dyeti*' or 'Aphro-*ditti*'?" Before she could respond, the woman behind them, who had overhead the question, shrugged her shoulders and said, "To-*may*-toes, to-*mah*-toes," referring

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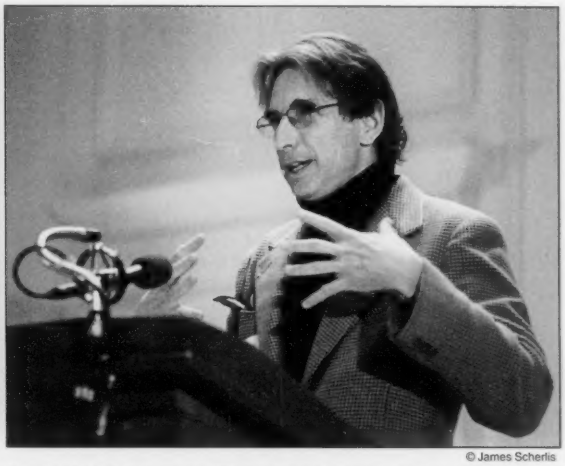

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Anne Wiggins Brown, the original "Bess" in the Gershwins' 1935 opera *Porgy and Bess*, talks about her experiences with Robert Kimball, the Library's special consultant on musical theater and co-organizer of the symposium; music director of the San Francisco Symphony, Michael Tilson Thomas, discusses the influences of Yiddish theater on early Broadway musical theater.

to the 1937 Gershwin classic "Let's Call the Whole Thing Off."

Mary Henderson, historian of American theater, discussed Broadway's "golden age" during the '20s, when some years would see the opening of more than 250 new shows in 80 theaters. Pianist and music historian Artis Wodehouse demonstrated and explained the importance of piano roll recordings in the early 20th century. George Gershwin made 140 piano rolls between 1915 and 1925, when he was getting his start as a musician; many of them show how he was influenced by the rhythms and cadences of black and Spanish music.

A highlight of the Saturday afternoon session was the appearance of Anne Wiggins Brown, who played "Bess" in the original 1935 Broadway production of the Gershwins' opera *Porgy and Bess*. She talked about her audition for George and what it was like to work with Todd Duncan, her co-star in the opera. She also remembered the rather painful experience of traveling with the opera to Washington's whites-only National Theatre. "'I won't sing,'" she said she told Gershwin. "'My parents can't come, my sister, a student at Howard University, can't come, my friends can't come to see me perform.'" Todd Duncan soon joined in her protest, and Gershwin, together with members of the Theatre Guild, persuaded the managers of the National to alter its policy for that one week of the opera's run in Washington. "It was 20 years before the policy was changed for good," she added.

Rounding out the day's sessions were a discussion of the role that orchestrators play in musical arrangements and how restorations of earlier musical shows extend their lives; a performance of "unpublished Gershwin" with pianist Steven Blier and singers from the New York Festival of Song; a discussion of the Gershwins' trip to Europe in 1928 and the influence it had on George's music by Lawrence Stewart, secretary-archivist to Ira; a performance by Marthanne Verbit of piano works by composers George met in Europe; and finally, a discussion and performance of Vernon Duke songs (with whom Ira collaborated) with Kay Duke-Ingalls (Duke's widow), composer Richard Rodney Bennett and singer Mary Cleere Haran.

Sunday morning's musical treat was offered by composer and pianist William Bolcom and his wife, mezzo-soprano Joan Morris. During the day, participants heard discussions of other influences on George's music: classical composers Alban Berg (whom he met in Paris in 1928) and Aaron Copland; and early vaudeville and musical theater shows. Also discussed were the influences by and on both Ira and George of composers and librettists of the era such as Jerome Kern, Vernon Duke, George S. Kaufman, Irving Berlin, Harold Arlen, Guy Bolton, P.G. Wodehouse and Vincent Youmans, who was born one day after George.

Michael Tilson Thomas, music director of the San Francisco Symphony, whose family was close to the Gershwins all their lives, spoke about the influences of the New York Yiddish theater (primarily in 1906-1916) on the Gershwins and their music. Mr. Thomas noted that the Gershwins and many of their talented contemporaries were children of immigrant Russian Jews and that, according to Mr. Thomas, their music "reflects the collaboration and confrontation between the rebbe [rabbi] and the cantor" in Jewish services.

Music ended the second full day of the conference, with selections from "The Ira Revues" before the dinner break, followed later by a rousing performance of "Great Day" by Vincent Youmans with Aaron Gandy, other soloists and the Howard University choir in the evening.

Still more facets of the Gershwins and "their world" were explored during the final day of the symposium, beginning again with music, this time by some of George's keyboard colleagues, James P. Johnson, Lucky Roberts, Roy Bargy, Zez Confrey and Bix Beiderbecke with Dick Hyman at the piano. Edward Jablonski, longtime friend of Ira and author of several

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'Oliphant's Anthem'

Exhibition Commemorates Cartoonist's Work

***The Library of Congress*, 1998. Watercolor, ink and pencil on artist board. All Oliphant cartoons and drawings © Pat Oliphant.**

Editorial cartoonist Pat Oliphant won the Pulitzer Prize in 1966, just two years after leaving his native Australia. "Today he is recognized as one of America's foremost political cartoonists and among the most gifted practitioners of this genre," wrote Dr. Billington in his preface to Oliphant's Anthem: Pat Oliphant at the Library of Congress, *a catalog for the Library exhibition of the same name. The exhibition commemorates the recent acquisition of 60 original cartoons and sketchbooks spanning the artist's American career and 30 years of world history. The Caroline and Erwin Swann National Fund for Caricature and Cartoon supported the exhibition.*

Following is an excerpt from an interview published in the catalog, which was conducted by Harry Katz, curator of applied and graphic art in the Prints and Photographs Division. Over the course of two days, Oct. 20 and 21, 1997, Mr. Oliphant discussed his career, attitudes and art with Mr. Katz.

Harry Katz: Pat, let's start talking about some of your early influences. Where did you grow up?

Pat Oliphant: I grew up in a city called Adelaide in Australia, a city of about half a million, I suppose. Born in 1935. Went to work at a newspaper when I got out of high school and started with total immersion on what I was supposed to do with my life, which I had no idea about, actually, because I didn't have any direction. I knew I could draw, I knew what I was interested in, but I didn't know what I was gonna do with it.

So I went to work as a copyboy for Rupert Murdoch's first newspaper, *The Adelaide News*, at a mere pittance, in 1953, late 1952. And then I moved across town after about three months to a newspaper called *The Adelaide Advertiser*, which was the competition, and copy-boyed there for a while — we called it copyboy then, not editorial facilitating assistant or whatever it's called now. I was intending to become a journalist. I don't know why, but I liked to write and I liked to draw. I couldn't see how you could make a living drawing, actually, so I was gonna be a journalist.

I decided there were too many journalists and so I went to work in the art department of that newspaper; I think they must have despaired of me actually becoming a journalist and from there I "sprang-boarded," if that's the word, into the cartoonist slot when our then cartoonist left to join the *News*. So I happened to be in the right spot at the right time.

Mr. Katz: Did your father teach you perspective, or did it just come naturally?

Mr. Oliphant: I don't know if you come to the world with a full-blown ability to observe things, or whether you learn to observe things, or whether it's just curiosity, or circumstances. But it was necessary in my training, anyway, to grow up the way I did. My father could draw a bit, so he would draw things and I'd copy them, and then, too, I was copying things out of books. He also had an interest in politics and political cartooning, so he in

his own way guided me toward Australian cartoonists. There has always been quite a strong black and white art tradition in Australia, with quite a large contingent of cartoonists, given the size of the population. Some of the best have come from there.

Mr. Katz: Pat, when did you first become politicized? Were there political discussions in the family?

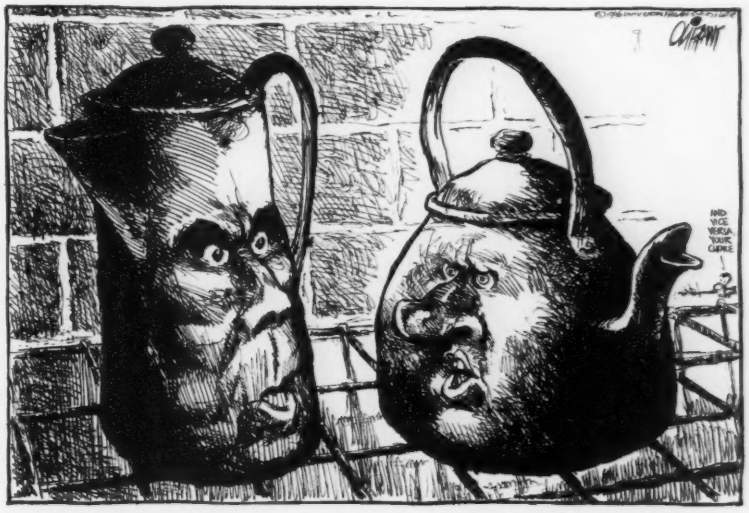
Mr. Oliphant: No. There were never any political discussions. My father believed that you never discussed sex, politics or money with anybody, and that meant anybody, so that didn't help. I had my own thoughts about things. Of course he always voted Labour all his life. There were two parties in Australia. The Liberal Party is actually the conservatives — everything's upside down in Australia — and the Labour Party was sort of the lefties, and he always voted that way. And I guess that's where I got my liberal attitude, you might say — liberal as we understand it here, not there. And I've always tried to adhere to that although it's getting harder and harder as I get older. I've always looked upon politics as a very boring thing. Politics itself, the nuts and bolts of politics, never interested me as much as the people involved in it.

Mr. Katz: When you went into journalism, was there any sort of a seeking after truth or a desire to uncover deception or dishonesty? Was there any impulse in that way?

Mr. Oliphant: I suppose so. We're all idealistic when young. Those were the days when journalism was looked upon as a more noble thing than it is now. I don't know if it carries the same cachet that it did then. It was looked upon as a profession which you could be reasonably proud of. And I could see it maybe as a way I could combine what I could do, which was an interest in writing with an ability to draw.

Mr. Katz: Were there local people during your apprenticeship or early years on the newspaper who served you as a model of how to be an editorial cartoonist?

Mr. Oliphant: I was like a sponge soaking up everything, good and bad. And then you've gotta sift it out, put it through a filter and see what comes out that can be yours. You take what you need from all of these influences. There was a very good cartoonist who worked for the *Adelaide News*, named Norm Mitchell. He had a very dynamic way of drawing. When I look back on it now, his ideas were middling, I suppose, but the drawing was very dynamic. It looked as if he had just dipped the brush in an ink bottle and slung it on the paper, and there was a drawing. And it's wonderful if you can convey an air of spontaneity to the drawing itself because it only strengthens what you have to say. That's why I like to wed the two things. The drawing and the idea should fit and one should help the other. The drawing mostly should help the idea. I despaired for many years of being able to crack this and get it right.



During the presidential campaign of 1996, Sen. Robert Dole and President Bill Clinton were accused of attacking each other more than defining their own stance on the issues (Oct. 30, 1996); in a cartoon published Aug. 20, 1997, Oliphant took aim at the troubles of the aging Russian *Mir* space station.

Mr. Katz: Let's move on ... You're looking for a new situation. Were you looking in Australia or England?

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SIT DOWN, WHOY DON'T YOU? IF YOU'LL SIT DOWN, THEN OI'LL SIT DOWN, THEN WE'LL BE ALL SITTIN' DOWN.
OI'LL SIT DOWN WHIN OI'M GOOD 'N READY, NOT BECAUSE IT WAS YOU TELLIN' ME TO... NOW YOU SIT DOWN FIRST.
IRISH PEACE TALKS
IF THE ISRAELIS CAN SIT DOWN WITH THE PALESTINIANS, WHY SHOULDN'T THESE TWO?
BECAUSE THEIR LEADERS HAVEN'T OFFERED AND IMMEDIATE CEASE FIRE!

Two cartoons from 1994: "Sit Down, Whoy Don't You?" from Sept. 2, recalls the slow process to begin peace talks in Northern Ireland; the trial of Lorena Bobbit captivated a nation and raised arguments along gender lines (Jan. 12).

Mr. Oliphant: No, everybody went to England. ... No, I wanted to come here. I could see all sorts of possibilities in this country. And, to my mind, everything was happening in the '60s here, and naturally I wanted to be where it was happening. All of the civil rights upheavals were going on. And in Australia nothing was happening.

Mr. Katz: Did your Australian background give you an outsider's advantage?

Mr. Oliphant: I think an outsider's point of view is always handy. But I've been here 33 years now and I have to be careful to maintain an outsider's point of view. I'm a citizen. I like living here. I feel like part of the country. It wasn't a big culture shock to come here because of all the reading and TV material we were exposed to in Australia. Most of the magazines — *Time, Life, Newsweek, Look,* etc. — everything originated in this country. Even if you go to Australia today it's very much like visiting a state you haven't been to.

Mr. Katz: Well, you were at the *Denver Post* for, what, eleven or twelve years?

Mr. Oliphant: Eleven years, and then I got a call one afternoon from Jim Bellows, who had just been appointed editor of the *Washington [Evening] Star,* which had just recently been bought by Joe L. Albritton. And so he made me an offer I couldn't refuse, and I joined the Washington *Star* and looked out the window there on the first morning, and had much the same feeling I had had on that first morning at the *Denver Post* all those years before. What in the hell am I doing here? The *Star* was down in Southeast D.C., amongst the projects, and next to a freeway, and didn't have much to do with the Washington I had in mind at all. It was in a hulking cinder block building which I was told had won an award of some kind some time in the '60s. It was one of those buildings they sold by the yard. How many floors of this one would you like? It was mostly lit by fluorescent light and the inside walls were tiled half way up, so that the effect was of an enormous public toilet. We had to be escorted to and from our cars every day, and it was — it was not what you'd call a prime move, as far as I was concerned. Except that I was doing something different. I was working with the underdog, which was the Washington *Star* against the *Post,* which every chance it got would refer to us as the "financiallytroubled*Star.*" One word. And we struggled on with that for six years, until 1981, when Time Inc. bought the place, and they, having no idea how to run a newspaper, folded it in '81, and I've been in Washington ever since, trying to get out!

Mr. Katz: What about your experience with the editor there at the *Star?*

Mr. Oliphant: Oh, it was just completely open, so open I had no problem at all. We got along well, became friends, and we were working to stir things up. Trying to stir up the animals, as he called it, and ...

Mr. Katz: Well, you were pretty much in agreement. ...

Mr. Oliphant: Yeah. He just wanted to stir things up. He really wanted to get a momentum going, and get attention to the newspaper to show that, after all these years as a conservative newspaper, it would now be a feisty contender. And he brought in all sorts of good names as writers in residence. He brought in Lawrence King, he brought in Willie Morris, Jimmy Breslin, George Higgins, and a lot of other people of that caliber. And so it was immense fun to be in such a situation for that length of time. We had a lot of excellent people putting out an excellent newspaper. But it just didn't have the local support. Newspapers were starting to go under. Afternoon newspapers were starting to fold up and die, because there was just not the readership and advertising support for them.

Mr. Katz: When the Washington *Star* folded, did you try to go to another newspaper, or did you decide deliberately to go on your own?

Mr. Oliphant: I thought about it, and then I thought, here's a chance. I had always wanted to be independent. ... So I've been on my own for sixteen years now. And I don't know if I could work for anybody anymore.

Mr. Katz: You say you can live anywhere, but you do live in Washington. You do live close to where all the politicians live.

Mr. Oliphant: Well, I joined the Washington *Star* in 1975, and it went belly up in '81, and I've been here ever since. I'm shipwrecked. I've been try-

ing to get off this island for a long time. But at least it's close to New York.

Mr. Katz: After the *Star* went under you stayed with the syndicate, declining to join a newspaper. Do you miss working for a particular newspaper?

Mr. Oliphant: I think there's a downside to it. This independence is good and great and lovely. And with today's technology, I can work anywhere. There are two things on the down side. One is that you're running your own business, buying your own materials, your own health insurance, there are no sweetheart deals. The other one is the lack of a daily reaction. It may get a bit better because, in syndication, we're now sending the cartoons out electronically. I scan them from my desk, and they go straight to my syndicate, and my syndicate scans them again and sends them out to the newspapers. And so they're used the next day in a lot of newspapers now. So it could be said that I've got lots of daily newspapers. If it were not for the fact that editors have become so timorous in these politically correct times, I would probably have a greater readership than I have. I expect we all would. But what we have in this country now is more and more one-newspaper towns. One-newspaper towns are not good because all the surviving newspaper does is print money. It's not printing newspapers at all, it's not serving the public. They make 25 percent on their money every year, and if they go down to 22 percent, then they start laying people off. So this is the sort of background we're drawing against.

Mr. Katz: Now it seems as if special interest groups wield a great deal of power.

Mr. Oliphant: That's right. I chafe about it all the time, because this is why I'm getting edited out. My audience isn't as big as it could be because of these timorous editors and the greedy publishers, and the flabby state of newspapers in general. And I wonder about the future of the business if this keeps up, and, ultimately, what is the point of it? Maybe we've seen our best days.

'TIS THE SEASON TO BE JOLLY, MY GOOD MAN! WE WON - DID YOU KNOW THAT? CAPITALISM IS TRIUMPHANT. COMMUNISM LIES IN RUINS. OUR SYSTEM PREVAILS! WE WON! SMILE!'

The Cold War drew to a close in 1989: the Berlin Wall fell, as did several East European Communist regimes (Dec. 8); a documentary on J. Edgar Hoover alluding to the former FBI director's cross-dressing habits was aired at the same time as the bureau suffered from a series of internal investigations of mismanagement (May 11, 1995).

'I WAS ABOUT TO SAY THAT IF OL' J. EDGAR WAS STILL RUNNING THINGS, WE WOULDN'T BE HAVING THIS BIG IMAGE PROBLEM... BUT LET IT PASS.'

Mr. Katz: Do you sometimes regret that maybe a point of your message may be lost because somebody is going to respond negatively to what they see?

Mr. Oliphant: You have to be careful of that. But you have to stick with it. I mean, Herblock really earned his stripes back in the '50s, in the McCarthy era. He stuck to what he believed, right through that thing. He was more than instrumental in bringing down McCarthy. I mean, he really had a big part in it. And he's the only cartoonist I know who's had a whole newspaper built around him, because of that. There were dragons to slay in those days. And there hasn't been anything like that since, except for Nixon. Nixon was a good dragon.

Mr. Katz: You really miss the atmosphere of the '60s and '70s, don't you?

Mr. Oliphant: Newspaper cartoons still had some strength as forums for ideas then. I think it was the last period when we could just rely on the medium to carry it. I think most of the editorial boards were behind us at that time, against the war. That quickening feeling of everything being united for this common cause, get rid of this damn

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RING
THAT MIGHT BE THE PHONE
WHAT? NO, I DID NOT WRITE 'PRIMARY COLORS'!
FIRST, I'M ACCUSED OF LEAVING THOSE BILLING RECORDS LYING AROUND
NOW YOU WANT TO ACCUSE ME OF TREACHERY AND SEDITION — GET OFF MY BACK!
WHOP
HEH HEH
WAIT TILL THEY READ THE SEQUEL
SLOWLY THE SLINKY BIMBO SLID ON TO THE SOFA

Socks, the White House cat, offers an insider's commentary on the Clinton administration.

war, nobody wants it. And that was a uniting feeling. On the other hand, I think we were fairly competitive about who could do the best job of getting the message across. But the '60s and '70s sort of cheapened the language somewhere. It used to be fun to cuss, swearing was fun. Still is a handy emphasis, but somewhere along the way, the kids, the hippie generation, to be more precise, devalued the currency. Now it seems you can use any word you want publicly, it will appear anywhere you look — T-shirts to bumper stickers. The powers of subtlety have been weakened by the fact that you can say anything. Condom cartoons, for instance, would never have been done in those days. This does not, of course, mean that one must stand rooted in the past. But so much of what was provocative has been cheapened, taken away or deadened by overuse. The currency has been devalued. So that's another weakening of this business.

Mr. Katz: So we've discussed a little bit the tough shape that the profession is in, with dwindling newspapers, dwindling markets, political correctness, all the things that really make it difficult for editorial cartoonists these days. What keeps you motivated and keeps you coming back?

Mr. Oliphant: Oh, I think it's a compulsion. After 40 years of doing it, I love to do it. I think I know how to do it now.

Mr. Katz: What is consistent? What's going to be the same in an Oliphant cartoon from day to day?

Mr. Oliphant: A general feeling of fair play, I hope. A feeling of distrust for lawyers, politicians, and the running dogs of that ilk. Just the dislike of banality and greed, and those people who are in a position to do good and instead do the opposite.

Mr. Katz: When did you decide to take another look at your working practices?

Mr. Oliphant: Around 1980 I experienced a renaissance of sorts. I looked at my drawing and I wasn't pleased with it. I didn't like the way it was going, I didn't like this paper, I thought I should be getting more into my drawing than I'm getting, acknowledging that when you cartoon it's easy to get into bad habits. Then you tend to start drawing by code and you'll just get sloppy unless you review what you're doing every so often and go back over a year's work and say, well, this was better than that, I should have kept this, I should throw that out, how can I improve this, and so forth. So I went through one of those periods of reassessment.

Mr. Katz: During the '60s and '70s, you were just moving ahead?

Mr. Oliphant: Moving ahead, headlong, and not paying too much attention, or enough attention, to what we are talking about. I find that drawing is an ongoing study. If you're an artist, it's a thing you devote yourself to for the rest of your life and you're always learning something, always changing. Or you should be always changing. I find that I'll work in a certain manner for a while and then I'll reassess myself and then go start something else. So that's the fun of it, really. There are voyages of self-discovery to find out what you can do and what you've forgotten to do, and surprising yourself all the time with different things.

Mr. Katz: Were there any reassessments earlier in your career?

Mr. Oliphant: I think so, yeah. But I think that, up until that time in the '80s, I was not paying enough attention to the other things I could have been doing, or should have been doing.

Mr. Katz: Artistically?

Mr. Oliphant: Artistically, being painting, for one thing, and drawing from life, something which is tremendously important, I think.

Mr. Katz: These are things that you had done in your youth but you had let go for a couple of decades?

Mr. Oliphant: Yeah, for a long time. And, you know, I thought it was about time to stage a renaissance here and see what I had been reflecting and what should I be getting out of it. So, later into the '80s, around '84, '85, I was asked to address a class at the Corcoran School [in Washington] by a teacher who is a friend of mine, Bill Christenberry, and I liked the feeling of things. It reminded me so strongly of what I hadn't been doing that I enrolled with Bill's group there, drawing from the model, and worked at it twice weekly for two or three years. It was a wonderful thing to do, to go back to drawing from the actual human form.

Mr. Katz: So you were drawing from a model in those classes?

Mr. Oliphant: Yeah, a model. And, of course, there's nothing wrong with going a couple of times a week to look at a naked lady. Christenberry still laughs about this: I would get to the door and, if it was a male model, I'd go home. I told him if I wanted to draw a naked man I could look in the mirror! He still tells that story, and, believe me, it loses nothing in the telling!

Mr. Katz: Well, do you see yourself as an artist or as a cartoonist?

Mr. Oliphant: I try to see myself as an artist who happens to do cartoons. I want to bring that element to it.

Mr. Katz: It seems like you've really developed a broad range of styles over the past fifteen years.

Mr. Oliphant: It's a vocabulary. So many cartoonists draw the same year after year. When they find a style, they stick with it. They don't mess with success and try innovation, don't take a risk, and they become boring. So I like to do just exactly that, try and get different effects and use different styles to suit the drawing itself. The more you can vary your vocabulary, the better.

Mr. Katz: So what makes a great cartoon? What are the characteristics that make you say, "This is a great drawing."

Mr. Oliphant: Just a feeling of satisfaction with it, knowing you've done the best you can, you can't think of anything you'd change. That doesn't happen very often. You can see it immediately when it happens. These are all done with a fair amount of speed. I'm looking for the magic combination of the message and the drawing just melding perfectly. And maybe once every few years that happens to my satisfaction. I can always see what I've done wrong. I'm always learning. I'm the perennial student. And I don't think there's more than half-a-dozen cartoons that I've been really truly happy with in all the time I've been doing it. Some days you feel like this is really going well. You can tell. Other days, you're just drawing like a farmer and you don't know why. So it's a day-to-day thing, and you never know how it's going to turn out because you've got to do it on deadline. You can't do it on a whim. I can't take a day off. I have to get it done.

Mr. Katz: Is it important for the Library of Congress to be collecting this material? What does it mean to you to see your work included in the collections?

Mr. Oliphant: Now, you talk about awards, this is the award I like. And you were asking what would be a good alternative to Pulitzers and the like. The greatest award is to be part of a great collection such as this at the Library of Congress. I mean, this is the center of things. And to be in these collections is, to me, every award I could possibly want.

Mr. Katz: These collections, as you know, are quite comprehensive, and have a lot of the great masters from past times. For me, one of the things that I get out of this job is the idea of developing these collections of political, and often controversial, art in the shadow of the U.S. Capitol. The Library functions as both the national library and a symbol of democracy. There are a lot of countries where political cartoonists don't enjoy the freedom of expression you do, would never have access to a public institution like this one, and certainly their work would never be shown on its walls.

Mr. Oliphant: Those are the reasons I'm so happy to be here. The fact that there is a Constitution, and we're protected under that Constitution in exercising the right of free speech. It's a wonderful thing. You've got to come from somewhere else to realize how valuable it is.

Mr. Katz: I chose the title for the exhibition when I saw your oil painting *Anthem*. It's a very positive image of everybody working or singing together, different voices but the *same* voice. You've got thousands of drawings and 30 years of American history, Reagan and Clinton, all these Americans and all these themes played out in your work — and you're the conductor. It seems that there's at once an embrace of American culture and society and, at the same time, you're maintaining your own critical sense and perspective. Can you talk about that?

Mr. Oliphant: You make the painting sound like an old Soviet poster exhorting the Omsk Farmers Collective to produce more. It's an affectionate thing. To feel part of the country, to give back to the country for being so welcomed and accepted, for America being able to realize what I was trying to do with my early work. I didn't realize it at the time because I was just drawing cartoons. I thought, looking back, "This is a bit cheeky, coming into a new country and criticizing it." But people didn't mind. It gave them a fresh look at things, and I don't know if there's another country in the world where you'd find that. People in those other countries would be up in arms and want to throw you back to where you came from.

Mr. Katz: There are a lot of people who would say that your body of work is overwhelmingly negative.

***Anthem*, 1997. Oil on canvas. Courtesy of Susan Conway Gallery, Washington, D.C.**

Mr. Oliphant: And a lot of good people would call me cantankerous!

Mr. Katz: I can't imagine whom! But, to my mind, and I think this is part of the nature of your profession — at least for some of the best people in your profession — you're getting up every day, yes, you do produce negative commentary on issues but, in essence, you're feeling very positive that you can make a difference, that you can educate people, that you can, in a positive way, point out when we might be going down the wrong road.

Mr. Oliphant: You say this very well. I mean, you're saying everything that I think about in the dead of night. Just say it that way. It's hard for an artist to just come out and say these things. It's a nice thing to say and I agree with it wholeheartedly. And I'm glad you picked up on that painting, because, you know, I just started painting their faces, letting the paint lead me, and then I had a canvas full of open-mouthed faces who seemed to be singing. For some reason, I put the flag in afterwards, removing some faces to do so, because I thought it needed some other element. And then, when that was done, I wrote "Anthem" across the bottom. It was one of those paintings that grows, as a painting should, until it's finished. Maybe it's finished.

Peggy Clark, Lighting Up the Stage

LC Receives Papers of Noted Theatrical Designer

by Walter Zvonchenko

The Library has acquired papers and theatrical designs documenting the life of Peggy Clark (1915-1996), one of the foremost lighting designers in the American theater.

Clark's brother, Douglas, visited the Library with his wife, Nancy, to present the collection.

Material by Clark includes lighting plots, color and black-and-white renderings, finished elevations, costume design sketches and ground plans. Also in the collection are typescripts for plays, notebooks, clippings, photographs, scrapbooks, correspondence, posters, personal notebooks and color and black-and-white renderings by set designer Oliver Smith and rough elevations in pencil by Smith.

The Clark Collection represents the most recent additions to the Library's holdings in theatrical design and joins the body of stage and costume design in the Federal Theatre Project Archives, costume designs in the Lester Horton Collection, stage design in the Aaron Copland and Joshua Logan collections and costume designs by Leon Bakst for Sergei Diaghilev's ballet company.

Although most active as a lighting designer, Clark also created designs for costumes and stage sets. Her work was seen in some of the best known stage productions of the mid-20th century. She worked especially closely with the noted set designer Oliver Smith, creating the lighting for many of his shows and often putting his rough designs into final form to allow actual construction of the sets. Clark worked in all areas of theater: legitimate drama, musical comedy, dance and opera. Her technical work included making scale models, blueprints and "hanging plots" indicating how the scenery would be hung.

Clark's fascination with the theater and design began when she was very young. She decided early on to be an actress. At age 5, she created a marionette show. After seeing a performance with the puppets of the well known Tony Sarg, Clark asked one night for a cardboard box. The next morning, her parents woke to find that she had created a marionette theater, using the box as a stage and tying strings to the hands and feet of her dolls. Using Christmas tree decorations for lighting, she was ready to give a show.

Subsequently, Clark made scenic design her career choice. She earned her B.A. in dramatic arts at Smith College, and then went to the Yale School of Fine Arts for three years as a major in scenic design and lighting. At Yale, she designed sets and lighting for a production titled *Divine Comedy.*

Clark passed the examination for entrance into the union for stage designers, United Scenic Artists, and later became the first woman to be elected to its board.

She first worked at a summer theater in the Adirondacks and at the Paper Mill Playhouse in New Jersey, where she did lighting, painted sets and designed the set for the Paper Mill Playhouse premiere of Pearl S. Buck's *Flight into China.* Coming to New York in 1938 she prepared technical drawings for *Here Come the Clowns* and *Missouri Legend.* She was costume designer for *The Girl From Wyoming, Uncle Harry, Counterattack* and *Dark of the Moon,* among others.

Clark served as an assistant to a number of prominent designers, including John Koenig, Stewart Cheney, Donald Oenslager, Howard Bay, Nat Karson and Raoul Pene du Bois. As assistant, she might supervise the technical sides of the set creation, make models, draft the blueprints for the scene builder, find properties and supervise the installation and working of settings in the theater.

In this way, she started working for Oliver Smith as "technical supervisor" of his settings for *On the Town,* for which she also served as stage manager for six months. *On the Town* was a 1944 collaborative effort of Leonard Bernstein, Jerome Robbins, George Abbott, Betty Comden, Adolph Green and Oliver Smith.

N. Alicia Byers

Douglas Clark signs the gift agreement donating the Peggy Clark Collection to the Library, as his wife, Nancy, looks on. Library personnel in attendance included (from left) Jon Newsom, chief of the Music Division; Diane Kresh, acting director for Public Service Collections; Walter Zvonchenko; and Donald Panzara, chief of the Exchange and Gift Division at the time.

Then, in 1946, she did technical work and lighting for *Beggar's Holiday.* Smith designed the sets for that production, and gave Clark the chance to design the lighting. A prominent drama critic of the time, George Jean Nathan, listed Clark's lighting for *Beggar's Holiday* as the best of the year in *American Mercury* in 1947.

From this point on, Clark's career as a lighting specialist gained momentum. Continuing her activities in technical supervision, she also lighted Oliver Smith's settings for *Brigadoon, High Button Shoes, Bonanza Bound, Along Fifth Avenue, Miss Liberty* and *Gentlemen Prefer Blondes,* as well as the ballet, *Fall River Legend,* among other Smith shows.

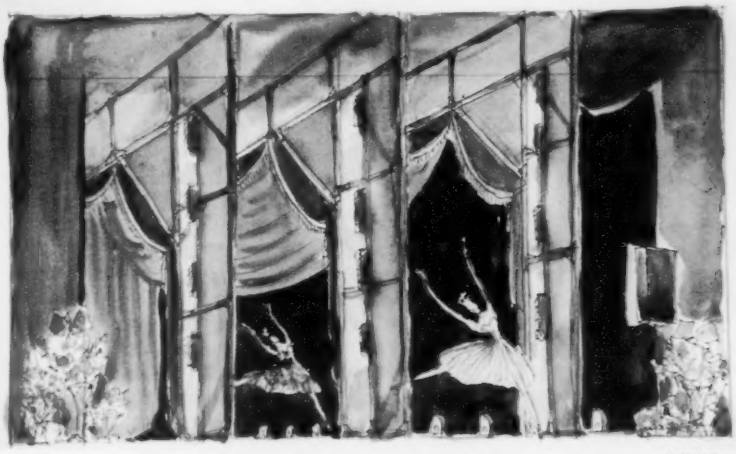
In the meantime, Clark worked with others in designing and supervising lighting and, at times, the technical aspects of the sets. With Boris Aronson, she worked on *Love Life* by Alan Jay Lerner and Kurt Weill in 1948; with Sam Leve on *All You Need Is One Good Break* in 1950; and with Cecil Beaton on *Cry of the Peacock,* an adaptation of Jean Anouilh's *Ardèle, ou la marguerite,* in 1950. She supervised the lighting for John Piper's sets for Benjamin Britten's opera *The Rape of Lucretia* and for Robinson Jeffers's 1947 adaptation of *Medea* starring Judith Anderson and John Gielgud.

Clark actively supported the American effort during World War II. She served on the production staff of a USO production for military personnel called *It's All Yours,* featuring Hume Cronyn. She also created a set representing a steel town used in a 1942 Labor Day pageant staged in a stadium in Ohio to explain the function of steel in a nation at war. The production used episodes from American history and featured Florence Reed and a detachment of soldiers in battle uniform sent from Fort Meade. Her work with this pageant continued for three years.

Also during the war, she was the co-designer with Emeline Roche of the Stage Door Canteen, served as technical director for the American Theatre Wing's *Lunch Time Follies* shows given in factories devoted to the war effort and drew a series of blueprints for USO overseas camp shows. The Clark Collection includes documentation on all of these wartime activities. After the war, Clark helped reorganize "Stage

N. Alicia Byers

Peggy Clark designed this backdrop for *Curtain Going Up*, which opened Feb. 15, 1952 at the Forrest Theatre in Philadelphia.



N. Alicia Byers

Scene design by Clark from *Dances from the Golden Era* from the Agnes de Mille Dance Theatre, 1953-54

N. Alicia Byers

Clark designed this ballroom scene for the 1953-54 tour of the Agnes de Mille Dance Theatre.

for Action," which presented short shows on topical subjects for community and high school groups.

The collection complements a number of others already in, or in process of coming to, the Library. Among these are the Leonard Bernstein Archives, and the Rodgers and Hammerstein, George and Ira Gershwin, Irving Berlin, Roger L. Stevens, Hume Cronyn and Jessica Tandy, and Margaret Webster collections. Clark designed the lighting for the original production of Bernstein's *Wonderful Town* in 1953 and for a revival at New York's City Center in 1958. She created the lighting for the original production of Rodgers and Hammerstein's *Flower Drum Song* and for revivals of their *Oklahoma!, South Pacific, The Sound of Music, Carousel* and *The King and I*. She also worked on the 1952 revival of Rodgers and Hart's *Pal Joey* and the 1954 revival of *On Your Toes*. She designed lighting for a revival of Irving Berlin's *Annie Get Your Gun* and George and Ira Gershwin's *Of Thee I Sing*. In 1951 she designed lighting, costumes and sets for the New York production of *The High Ground* with a cast that included Margaret Webster.

Clark worked with a large number of very well-known theater practitioners in the course of her career. In discussing various attitudes toward lighting, she noted that George Abbott, one of the nation's most prominent directors, liked a great deal of light downstage, where he played all the comedy scenes. Agnes de Mille, who knew her choreographic preferences very well, wanted to silhouette her dancers on one occasion, and on another to have a dimensional effect. Jerome Robbins wanted plentiful light from out front to focus on the pantomime expressions and makeup that were important in his work.

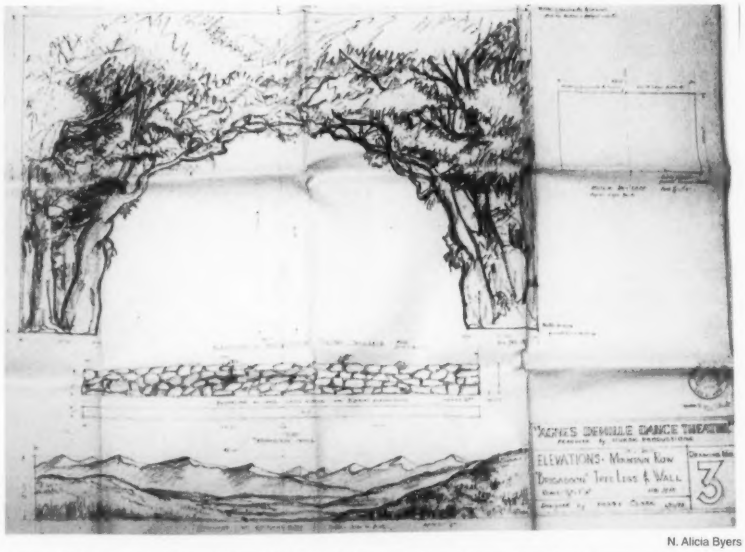
Sometimes, things did not go the way they were planned. For example, when Clark met Judith Anderson, star of *Medea*, the actress said, "Look, I don't know a thing about lights. I just want to be seen." But, said Clark, "The funny thing was that on opening night out of town, she wasn't. The lighting equipment didn't arrive until 3 p.m. and we finished setting the lights at 8:15, with no time to check, naturally. During the performance, Miss Anderson usually left a spot just before the light got to it."

Clark talked and wrote extensively about her art, noting that "good lighting is unobtrusive. ... Lighting is visual music. ... It sets the mood, enables you to understand what is going on, yet never call attention to itself." Yet preparation for this quiet effect required a tremendous amount of labor. At times, hundreds of pieces of lighting equipment must be coordinated, with painstaking attention required to effect all the nuances of mood and action in the play, musical or dance. Actors' stage positions had to be understood and orchestrated under the vast lighting scheme; technicians had to be managed. Clark sometimes worked on more than one show at a time, which might be in "tryouts" in different cities prior to opening on Broadway.

"Designing lighting is like housekeeping," she said. "You have to arrange everything so you get dinner on time."

— Mr. Zvonchenko is a specialist in the Music Division.

An exhibit of Clark's work is on display at the Athens-Clarke County Library in Georgia during April.



N. Alicia Byers

Mountain Row, elevation by Clark for *Brigadoon* for the Agnes de Mille Dance Theatre, 1953-54

N. Alicia Byers

Clark's versitility extended to costume design, as seen in these illustrations for a New York production of *Uncle Harry*, which opened May 20, 1942 at the Broadhurst Theatre.

Living the Legacy

DC Interim Police Chief Opens Women's History Month

The career of the District of Columbia Metropolitan Police Department's highest ranking official mirrors the history of women in law enforcement during the past 25 years.

"When I entered the police academy in 1973, it was still perhaps the biggest boys' club in America," said interim D.C. Police Chief Sonya T. Proctor during a March 3 keynote address to celebrate Women's History Month at the Library. "The passage of the Equal Employment Opportunities Act in 1972 had gotten rid of blatant forms of discrimination, but these were soon replaced by more subtle means."

"The theme of this year's Women's History Month celebration is 'Living the Legacy of Women's Rights,'" said Library Police Capt. Rosiland Parker, who introduced Ms. Proctor. She said this legacy includes women elected and appointed at all levels of government. "With her appointment as acting chief of the D.C. Metropolitan Police Department on Nov. 26, Ms. Proctor has reached the zenith of her profession on merit," said Capt. Parker.

Along the way, there were a number of roadblocks faced by Ms. Proctor and other women pursuing a career in the male-dominated field of law enforcement. Obstacles included unrealistic strength and agility requirements, and a height requirement that nearly kept Ms. Proctor from reaching her goal.

"I saw a big red 'reject' stamp on my application because at 5 feet, 6¾ inches, I fell short of the 5-feet-7-inch height requirement," said Ms. Proctor. The requirement soon after was declared unconstitutional. "Imagine my disappointment when I noticed many male officers were shorter than I," she joked.

"The D.C. Metropolitan Police force was one of the first police departments to include women," said Ms. Proctor.

"In 1970, only 2 percent of the nation's departments were female. That figure jumped to 11 percent in 1994. Today, the D.C. Metropolitan Police force is 23 percent female, or twice the national average," Ms. Proctor said.

This does not mean that Ms. Proctor's road to success was easy. "Women were not mentored," she said. "We had to sink or swim alone."

Sonia Proctor

Women officers also suffered from "negative attitudes, which assumed we would fail, and the perpetration of myths about our capabilities." Female officers were encouraged by the communities in which they served. "They welcomed the integration of women as a reflection of the diversity in their own communities," noted Ms. Proctor.

"I am eternally grateful for women who have paved the way," said Ms. Proctor, who provided a brief historical background of women in law enforcement in the District. This history dates back to the 1850s, when women were appointed as "matrons" and provided badly needed social services. A Women's Bureau, established in 1918 to deal with juvenile delinquents and female offenders, employed women until it shut its doors in 1968.

Among the women in law enforcement whom Ms. Proctor cited were former D.C. Deputy Police Chief Joyce Leland, Attorney General Janet Reno and Gail Cobb, who in 1974 was the first female police officer killed in the line of duty. Ms. Proctor read an excerpt from a *Washington Star* article that eloquently described Cobb's well-attended funeral. She compared this news coverage with local media coverage of Adelaide Childe's appointment to the Women's Bureau in 1919 "to work among the colored population of the city." The headline read "Negress, New D.C. Copette."

"We've come a long way," noted Ms. Proctor, "but there is still a small percentage of women in management where policy decisions are made regarding diversity and equal employment. I consider it to be my personal responsibility to create an environment in which people are judged on merit, not by stereotypes placed upon them."

— *Audrey Fischer*

Ms. Fischer is on detail to The Gazette, *the Library's staff newspaper.*

Federal Library Resources Institute Slated for July

The 24th annual Institute on Federal Library Resources, sponsored by the School of Library and Information Science, Catholic University of America, will be held in Washington July 20-31.

Frank Kurt Cylke, the academic director, announced that the curriculum will 1) identify the role of the federal libraries, information centers and data banks in the federal library community; 2) discuss the implication of the National Commission on Libraries and Information Science's posture as related to federal libraries; 3) identify resources, publications and specialized services provided by federal libraries; 4) identify resources available through major government clearinghouses, such as the National Technical Information Service (NTIS) and the Defense Technical Information Center; 5) compare the operations and developments of the major federal library and information services; and 6) identify and articulate the functions performed by the Federal Library and Information Center Committee. Twenty-eight directors of federal information programs and several membership association representatives will address participants.

Information regarding the Institute on Federal Library Resources may be obtained by contacting the School of Library and Information Science, Catholic University of America, Washington, DC 20064; telephone (202) 319-5085.

News from the Center for the Book

Nevada Center for the Book Approved

The Library of Congress has approved a proposal for a Nevada Center for the Book that will be affiliated with the Center for the Book in the Library of Congress.

The new center will be located at the Nevada State Library and Archives in Carson City. The coordinator will be Martha Gould, vice chair of the National Commission on Libraries and Information Science and former director of the Washoe County Library. Bonnie J. Buckley, head of Planning and Development, will be the principal liaison for the Nevada State Library and Archives.

"We're delighted to welcome Nevada to our growing network of affiliated state centers," said John Y. Cole, director of the Center for the Book in the Library of Congress. "The Nevada Center for the Book is the result of three years of discussion and planning, and we are eager to begin promoting books and reading throughout Nevada."

"A key purpose of the Nevada Center for the Book is to promote Nevada's unique literary heritage," said Joan G. Kerschner, director of the Department of Museums, Library and Arts. "The center's projects will complement existing programs and help unify Nevada's book community."

Programs being developed for the new center's first year include participation in the annual Nevada Day celebration, in partnership with the Nevada Women's History Project; the development and publication of two literary maps; and, with the Nevada Humanities Council, sponsorship of the annual Great Basin Book Festival.

For information about the Nevada Center for the Book, contact Martha Gould, 1690 W. Sixth St., Reno NV 89503, telephone / fax (702) 747-0777, e-mail: mgould@powernet.net.

■ **Affiliations with Six State Centers Renewed.** Center for the Book director John Y. Cole has announced that renewal applications from six state centers — Arizona, Colorado, Idaho, Illinois, Louisiana and Vermont — have been approved for the period 1998-2000. "Every three years, each state center must apply for continuation of its affiliate status," Mr. Cole said. "The proposal is accompanied by a summary of the activities during the past three years and a description of what is being planned. The process is useful for both the national center and the state center, for it frequently leads to new arrangements or projects that bring new vigor to a state's book and reading promotion activities."

The first state centers, Florida (1984) and Illinois (1985) are still active. Currently 35 states have statewide centers affiliated with the LC Center for the Book; most of the state centers are located in state libraries or in large public library systems. Through the years, by mutual agreement, four state centers (Iowa, New Jersey, Pennsylvania, Rhode Island) have become "inactive" and are no longer part of the state center network.

■ **State Centers to Meet at LC on May 4.** The annual state center "idea exchange" will be held at the Library of Congress on Monday, May 4, the day before Library Legislative Day. "This day belongs to the state centers," said Center for the Book Program Officer Maurvene D. Williams. "They set the agenda and lead the discussions, which focus on organizational issues [in the morning] and programming issues and ideas [in the afternoon]. We also will be presenting the 1998 Boorstin Awards to two state centers — one for contributions to the national network, the other for an innovative state project."

State Center Web Sites

Alaska	www.aonline.com/akcenter
Arizona	aspin.asu.edu/~azcb
Colorado	www.aclin.org/~ccftb
Connecticut	www.hartfordpl.lib.ct.us/cfb.htm
Florida	www.co.broward.fl.us/lii01600.htm
Idaho	www.lili.org/icb
Illinois	www.sos.state.il.us/depts/library/programs/icb.html
Maryland	www.howa.lib.md.us/center.html
Michigan	www.libofmich.lib.mi.us/libraries/services/micentforbook.html
Minnesota	www.metronet.lib.mn.us/cfb/
Missouri	mosl.sos.state.mo.us/libser/libpub/mcb/mcb.html
New Mexico	www.stlib.state.nm.us/nmcb.index.html
North Dakota	www.sendit.nodak.edu/ndsl/cftb
Ohio	winslo.ohio.gov/slocentr.html
Oklahoma	www.state.ok.us/~odl/ocb/index.htm
Oregon	www.osl.state.or.us/libdev/ocftbpurp.html
South Carolina	www.libsci.sc.edu/cbook/book.htm
Texas	central4.lib.ci.dallas.tx.us/tcbintro.htm
Vermont	www.vermontbook.org/
Virginia	leo.vsla.edu/center/center.html
Washington	www.spl.lib.wa.us/centbook/centbk.html
Wisconsin	www.wisc.edu/wisacad/programs/thebook.html
Wyoming	www-wsl.state.wy.us/slpub/cenbook/index.html

Guidelines for Establishing State Centers for the Book

State centers for the book work with the Library of Congress to promote books, reading, literacy, libraries and the state's literary heritage.

- The initiative for creating a center must come from the state. The Center for the Book in the Library of Congress will provide guidance, but funding, staffing and programming are responsibilities of each state center.
- The state library should be closely involved with the center. If the center is not to be located at the state library, the state library should serve as a major partner.
- The activities of a state center in promoting books, reading and libraries are more important than its location. The state center should not promote, or appear to promote, any single library.
- A state center should be truly statewide in its governance, support and activities. Its creation should help unify a state's book community, bringing authors and readers together. Its activities should reinforce and strengthen the work of other organizations. State centers should not compete, or appear to compete, with other organizations.
- A statewide advisory board is needed, along with a designated coordinator.

Once granted, the initial affiliation between a state center and the LC Center for the Book lasts three years. State centers must formally request each three-year renewal.

■ **Maryland Holds "Evening in the Stacks" Benefit.** *The Washington Post* was the principal sponsor on Feb. 28 of "Evening in the Stacks," a "Literary Party with Pizzazz" that benefited the Maryland Center for the Book and Howard County Library. The lively evening of jazz, poetry and readings from Maryland authors was held in Columbia, Md. at the East Columbia Branch of the Howard County Library. Program Officer Maurvene D. Williams represented the LC Center for the Book and introduced the three featured poets: E. Ethelbert Miller, Ana Maria Codas and Felicia Morgenstern.

The Maryland Center for the Book at the Howard County Library was established in 1996 "to bring the world of ideas fostered in books into the thoughts and lives of Marylanders." Current projects include "Write from Maryland," a showcase of area authors and their latest books; and "Letters About Literature," a national writing contest for K-12 students. For more information, contact Pat Bates, Maryland Center for the Book, Howard County Library, 6600 Cradlerock Way, Columbia MD 21045, telephone (410) 313-7768, fax: (410) 313-7742, e-mail: batesp@nitnoi.howa.lib.md.us. The center's home page address is www.howa.lib.md.us/center.html.

■ **Georgia Launches Activities.** Center for the Book Director John Y. Cole was a special guest on Jan. 22 at the DeKalb County Public Library in Decatur, Ga., during the first meeting of the Georgia Center for the Book's Advisory Council. Following greetings by library director Darro C. Willey and Georgia Center for the Book Executive Director Anne J. Johnson, the 16-member council, which includes writers, teachers, book sellers and publishers, developed plans for the center's first programs. DeKalb County Chief Executive Officer Liane Levetan presented remarks at a reception following the meeting.

John Cole chats with Georgia Center for the Book Executive Director Anne Johnson and board members poet and writer Tony Grooms and Stanley Lindberg, editor of *The Georgia Review*.

Gershwin
continued from page 79

books on the Gershwins, treated the audience to the voices of George and Ira and the sounds of George's piano playing from old recordings, and collectors and dealers talked about today's market for "Gershwiniana." Philip Furia discussed "the poets of Tin Pan Alley," and composer Ned Rorem read from his book about "the world of George Gershwin." Other musical offerings came from pianist Alicia Zizzo (George's "small piano works") and singer-performer Max Morath (the Gershwins' Tin Pan Alley predecessors).

The day and the conference concluded with a tribute to Kay Swift, who was a close friend, colleague and champion of George and his music. A composer herself, she cataloged George's unpublished songs and his unlyricized melodies and worked closely with George and Ira for many years.

According to Mr. Raksin, "George's and Ira's songs are the apex of American songwriting and will resonate for years to come."

— Ms. Dalrymple is senior public affairs specialist in the Public Affairs Office.

Library Welcomes ALA to DC

Reception, Programs Highlight Conference

The Annual Conference of the American Library Association will be held in Washington this summer, June 27-30. To welcome all attendees to the nation's capital, the Library of Congress will host the All Conference Reception in the newly restored Great Hall, as well as offer many special programs and tours designed to appeal to a broad range of interests. Of special note are the daylong "Experience LC" programs (page 98) and "Reference Service in a Digital Age: A Library of Congress Institute" (page 97). **Note:** This information is also available on the Library's Web site at www.loc.gov/ala/.

All Conference Reception

June 27, 8:00-10:30 p.m.
Great Hall, Thomas Jefferson Building

Join the American Library Association and Library of Congress in celebrating the opening of the Area Studies Reading Rooms in the Thomas Jefferson Building. The reception will feature the spacious new African and Middle Eastern, Asian, and European reading rooms, and the Hispanic Reading Room with its famous Portinari murals. Unique materials from their foreign-language collections will be on display. Take a few moments to enjoy the splendors of the domed Main Reading Room, returned to its original glory, and the Computer Catalog Center. Visit the exhibitions "American Treasures of the Library of Congress" and "Religion and the Founding of the American Republic" in galleries just off the Great Hall. Stop by the new Sales Shop, located next to the Visitors' Center, for unique and unusual gifts. Shuttle buses will be running from the Washington Convention Center and convention hotels to the Library of Congress. Shuttle buses will return to convention hotels only. Admission is free with your ALA badge.

Architectural Tours of the Thomas Jefferson Building

"When its doors opened to the public in 1897, the Library of Congress represented an unparalleled national achievement: its 23-carat-gold-plated dome capped the 'largest, costliest, and safest' library building in the world. Its elaborately decorated interior, embellished by works of art from more than 40 American painters and sculptors, linked the United States to classical traditions of learning and simultaneously flexed American cultural and technological muscle."

After a decade-long restoration, the Thomas Jefferson Building officially reopened to the public on May 1, 1997, with its great public spaces, hallways and individual rooms returned to their original grandeur. A special architectural tour of the Jefferson Building has been scheduled just for ALA Annual Conference participants. The tour dates and times are:

June 26, 1998, 9:30-10:30 a.m.
June 27, 1998, 9:30-10:30 a.m.
June 28, 1998, 9:30-10:30 a.m.
June 29, 1998, 9:30-10:30 a.m.
June 30, 1998, 9:30-10:30 a.m.

Reservations are required for each of the five tour times being offered. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 50 participants per tour)

Guided tours for the public are also available at 11:30 a.m. and 1:00, 2:30 and 4:00 p.m. (including Sunday, June 28) during the Annual Conference. No reservations are required for these regularly scheduled tours. A self-guided audio tour of the Great Hall and the "American Treasures of the Library of Congress" exhibition is available for a nominal fee of $2.50. Free print brochures with a self-guided tour are also available.

Jefferson Building Architectural Tour and Reference Service Presentation
June 26, 1998, 5:00-7:15 p.m.

A one-hour tour exclusively for ALA Annual Conference participants will feature the grand and majestic Thomas Jefferson Building with its gilded age design details and decorative art reflecting America's place in the 19th century. Following the tour, there will be a unique opportunity for a special presentation in the spectacular Main Reading Room: a discussion of reference support for researchers and the nation's libraries.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour/presentation meets in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 80 participants)

Jefferson Building Architectural Tour and Presentation on Foreign-Language Collections
June 26, 1998, 6:00-8:15 p.m.

With its renovation complete, the Thomas Jefferson Building has been turned into the Library of Congress's gateway to the cultures of the world. Following a one-hour architectural tour exclusively for ALA Annual Conference participants, there will be a lively presentation in the newly opened Asian Reading Room by the heads of the African and Middle Eastern, Asian, European and Hispanic reading rooms, who will describe the unparalleled foreign-language collections. Light refreshments will be served.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour/presentation meets in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 40 participants)

Tours of Area Studies

Reading Rooms (Foreign-Language Collections)

Walk around the world during an open house for the Area Studies Reading Rooms. Begin in the African and Middle Eastern Reading Room and learn from specialists how the Library acquires and services materials from the Near East and North and Sub-Saharan Africa, and in languages such as Arabic, Amharic, Armenian, Hebrew, Persian, Turkish and Yiddish. Proceed to the Asian Reading Room, steeped in the cultures and languages of China, Japan, Korea and the diverse peoples of Southern and Southeast Asia. In the European Reading Room, specialists will be on hand to interpret materials from West European nations such as France and Italy, to the northern countries of Scandinavia, to the various nations of Central, Eastern and Southeastern Europe, including the Baltics, Russia and Ukraine. Visit the Hispanic Reading Room, where materials from Spain, Portugal, Latin America and the Caribbean are celebrated. Conclude your "walk throughout the world" by contemplating the delights of scholarship as you pass through the Main Reading Room and into the Scholars' Colonnade, a beautiful room where long-term researchers and the Office of Scholarly Programs are located.

June 27, 9:30-11:30 a.m.

No reservations are required. Start your tour in the African and Middle Eastern Reading Room, located on the second floor of the Thomas Jefferson Building. Reading room staff will assist tour participants with directions to the Asian Reading Room, European Reading Room and Hispanic Reading Room.

Tours of the Special Collections

Manuscript Division
June 26, 11:00 a.m.-12:00 p.m.
June 29, 9:00-10:00 a.m.

Among the Manuscript Division's more than 50 million items in 10,000 collections are many unique documents of extraordinary historical significance. From presidential papers to Alexander Graham Bell's first drawing of the telephone, the Manuscript Division's collection records dramatic events in the nation's history. A sampling of the Manuscript Division's treasures will be displayed. The tour will also include a behind-the-scenes look at the operations of the division.

Reservations are required for each of the two tour times being offered. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the lobby area outside the Manuscript Reading Room, Room 101, James Madison Memorial Building. (Limited to eight participants per tour)

Prints & Photographs Division
June 27, 10:00-11:30 a.m.

As the eyes of the nation, the Prints and Photographs Division offers researchers millions of original and historical materials, from rare daguerreotype portraits of Abraham and Mary Lincoln and evocative views of newsworthy events from the Civil War to modern newspaper morgues. In a tour by division specialists, the extraordinary collec-

tions of the Prints and Photographs Division will be featured along with an introduction to its activities.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the lobby of the Prints and Photographs Reading Room, Room 337, James Madison Memorial Building. (Limited to 30 participants per tour)

Geography and Map Division
June 29, 10:00-11:30 a.m.

Established as the Hall of Maps in 1897, the Geography and Map Division is a major center for scholarly research relating to cartography and geography. A selection of cartographic treasures dating back to the 15th century will be featured in tours and presentations led by cartographic specialists. The tour will also include a demonstration of the computer technology used to digitize the map collections, including scanning, data compression/decompression, image enhancement and image "stitching, and a discussion of cataloging for access on the World Wide Web.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the lobby of the Geography and Map Reading Room, Room B01, James Madison Memorial Building. (Limited to 50 participants)

Motion Picture, Broadcasting and Recorded Sound Division
June 29, 1:00-1:45 p.m.
(Motion Pictures)

The Library began collecting motion pictures in 1893, when Thomas Edison deposited for copyright descriptive material about and still photographs of the Edison Kinetoscopic Records. In 1942, recognizing the importance of motion pictures and the need to preserve them as a historical record, the collecting of films began in earnest. With the addition of a "Hopalong Cassidy" feature in 1949, films made for television were included in the division's holdings. Today, the Motion Picture, Broadcasting and Recorded Sound Division has one of the largest collections of films, videotapes and video discs in the world. The head of the moving image section will provide an introduction to the section's activities and the efforts of the Library to preserve and restore film and television materials. The program will include a screening of excerpts from the historic items.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The program will occur in the Pickford Theater, Room 302, James Madison Memorial Building. (Limited to 64 participants)

June 29, 1:45-2:15 p.m.
(Sound Recordings)

In the 1920s, the sound recording archives began when phonorecord companies gave the Library samples of their records. About the same time, the Assemblage of American Folk Song, also at the Library, started assembling a rich collection of American music and folklore. Over the years, the audio collections of the Library have become the largest in the United States. The head of the recorded sound section will lead a tour of the archives, which reflects the entire history of sound technology — from the first wax cylinders to compact discs. New directions in the preservation of these materials will be also be discussed and a visit made to the new state-of-the-art audio laboratory.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. A short presentation will precede the tour. Meet in the Pickford Theater, Room 302, James Madison Memorial Building. (Limited to 15 participants)

Music Division
June 29, 2:00-3:00 p.m.

The collections of Serge Koussevitzky and Irving Berlin, musical instruments by Antonio Stradivari, a lock of Beethoven's hair, George Gershwin's metronome, Victor Herbert's death mask ... all these plus music manuscripts, printed music, correspondence, books, pamphlets, concert programs, posters, playbills and more in a collection of millions of items make the Music Division a source for musical scholarship unequaled anywhere in the world. In a tour and presentation by Music Division specialists, a selection of materials will be displayed and the activities of the division described.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the lobby of the Performing Arts Reading Room, Room 113, James Madison Memorial Building. (Limited to 20 participants)

Copyright Tours

On July 8, 1870, President Ulysses S. Grant signed the law that made the Library of Congress the central agency for copyright registration and the custodian of copyright deposits in the United States. The presence of the Copyright Office in the Library has been crucial to the development of its extraordinary collections and to its role as the national library. The 27 million entries in the copyright catalog encompass America's cultural and historical heritage. A special tour, led by information specialists in the Copyright Office, will cover the registration process from beginning to end and include a visit to the Copyright Card Catalog Room (with more than 31 million cards), and a brief demonstration of how to access and use the copyright catalog on the World Wide Web. Tour times are:

June 29, 1998, 2:00-3:30 p.m.
June 29, 1998, 2:30-4:00 p.m.
June 29, 1998, 3:00-4:30 p.m.

Reservations are required for each of the three tour times. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the lobby area outside the Copyright Information Office, Room 401, James Madison Memorial Building. (Limited to eight participants per tour)

Tours of the National Library Service for the Blind and Physically Handicapped

Established by an act of Congress in 1931 to serve blind adults and expanded over the years to include service to children and individuals with other physical impairments, the National Library Service for the Blind and Physically Handicapped (NLS) administers the free national library program of braille and recorded materials. NLS selects and produces full-length books and magazines in braille and on recorded disc and cassette and distributes reading materials and playback machines through a cooperating network of 57 regional and 84 subregional (local) libraries.

NLS, a part of the Library of Congress, is offering a flexible schedule of tours on June 29 and June 30 suited to the needs and available time of ALA Annual Conference participants. The tours will include the Material Development Division, the Network Division, and the recording studio or may be designed specifically to meet individual interests.

Reservations are required. Contact Stephen Prine, Head of Network Services, by phone: (202) 707-9245, fax (202) 707-9712, or e-mail (spri@loc.gov) to make arrangements for a tour time and to identify areas of interest. (NLS is located at 1291 Taylor Street N.W., and not on Capitol Hill.)

Exhibitions and Exhibition Tours

See the breadth and richness of the extraordinary collections of the Library through its exhibitions. Exhibitions in the Thomas Jefferson Building will be open during the conference from 10 a.m. to 5 p.m. daily, including Sunday, June 28. The exhibition in the Lobby of the James Madison Memorial Building will be open from 8:30 a.m. to 6 p.m., including Sunday, June 28. Tours of the Jefferson Building's exhibitions, led by Library of Congress specialists, have also been planned exclusively for ALA Annual Conference participants. See the descriptions below for information on the dates and times of these special exhibition tours.

"American Treasures of the Library of Congress"
Thomas Jefferson Building, Southwest Gallery and Pavilion, Second Floor

"American Treasures" is an unprecedented permanent exhibition of the rarest, most interesting and significant items relating to America's past, drawn from the unparalleled collections of the Library of Congress. Selections from the exhibition are available on the Library of Congress World Wide Web site at www.loc.gov/treasures/. Audio wands are available in the Jefferson Building for a nominal fee of $2.50. The wands, which also feature a self-guided tour of the Great Hall, allow the visitor to hear vintage radio broadcasts, musical excerpts, presidential speeches, poetry readings and much more. An exhibition catalog is available in the Jefferson Building's Sales Shop.

Special Tour of "American Treasures of the Library of Congress"
June 29, 1998, 9:00-10:00 a.m.

The tour will feature exhibition highlights, a behind-the-scenes glimpse of how this exhibition was developed and exhibition-related programming.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets at the entrance to the exhibition. Directional information to the exhibition is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 20 participants)

"Religion and the Founding of the American Republic"
Thomas Jefferson Building, Northwest Gallery and Pavilion, Second Floor

Drawing on many of the most interesting and rarely seen items from the Library of Congress's collections of early American books, manuscripts, letters, prints and music, this exhibition explores the role religion played in the founding of the American Colonies. Among the exhibition's 200 items are Washington's Farewell Address, Jefferson's letter to the Danbury Baptists, Madison's manuscript outline of his speech introducing the Bill of Rights, the Massachusetts Constitution of 1780, and the first printed book in the United States, the Bay Psalm Book. An exhibition catalog is available in the Jefferson Building's Sales Shop.

Special Tour: "Religion and the Founding of the American Republic" June 29, 1998, 9-10 a.m.

The tour will feature exhibition highlights and additional historical data.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets at the entrance to the exhibition. Directional information to the exhibition is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 20 participants)

"The Thomas Jefferson Building: Book Palace of the American People" Thomas Jefferson Building, Great Hall, North Corridor, First Floor

This exhibition celebrates the 100th anniversary of the original Library of Congress building, which opened to the public on Nov. 1, 1897. With contemporary accounts of the building as it opened, photographs of staff at work in the early 1900s and memorabilia about the building, "Book Palace" gives the viewer a sense of the excitement and awe that the building engendered among those who came to see it.

Special Tour of "Book Palace of the American People" June 28, 1998, 1:00-2:00 p.m.

Led by John Y. Cole, director of the Center for the Book and LC historian, the tour will focus on the history of the building and include anecdotal stories about the building and the items in the exhibition.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets at the entrance to the exhibition. Directional information to the exhibition is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 15 participants)

"Oliphant's Anthem: Pat Oliphant at the Library of Congress" Thomas Jefferson Building, Great Hall, South Corridor

In 1966, two years after he left his native Australia for an American career, Pat Oliphant won the Pulitzer prize for editorial cartooning. Thirty years later he is recognized as one of America's foremost political cartoonists. This exhibition of approximately 70 items commemorates the recent acquisition of works by this outstanding political artist. The exhibition catalog, available in the Jefferson Building's Sales Shop, includes a preface by the Librarian of Congress, a foreword by Bob Dole and excerpts from an extended interview with Oliphant.

Special Tour of "Oliphant's Anthem" June 29, 1998 2:00-3:00 p.m.

The tour will include a description of Pat Oliphant's career, his artwork and the preservation of his materials by the Library.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets at the entrance to the exhibition. Directional information to the exhibition is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 15 participants)

"Monstrous Craws and Character Flaws: Masterpieces of Cartoon and Caricature at the Library of Congress" Thomas Jefferson Building, Swann Gallery, Ground Floor

"Monstrous Craws and Character Flaws" inaugurated the opening of the Swann Gallery in the Jefferson Building. The exhibition, which includes approximately 30 original works and facsimiles, takes its title from James Gillray's 1787 etching "Monstrous Craws, at a New Coalition Feast," lampooning King George III and his family. Among the other items displayed are recently acquired works by modern artists such as Garry Trudeau, Jules Feiffer and Al Hirshfeld.

Special Tours of "Monstrous Craws and Character Flaws" June 27, 1998 1:00-1:45 p.m. and 2:00-2:45 p.m.

The tour will cover specific items in the exhibition and how they relate to the cartoon and caricature collections of the Library of Congress. The Swann Foundation, which made the exhibition possible, will also be discussed. An illustrated checklist of the exhibition is available in the Swann Gallery.

Reservations are required for each of the two tour times being offered. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tours meet in the Swann Gallery. Directional information to the Swann Gallery is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 10 participants per tour)

George & Ira Gershwin Room Thomas Jefferson Building, Gershwin Room, Ground Floor

The George and Ira Gershwin Room is a tribute to the outstanding and enduring contribution to American music by the Gershwin brothers. A continuing exhibition, "Here to Stay: The Legacy of George and Ira Gershwin," celebrates this illustrious musical team through the display of items relating to their lives and work and the traditions of American music, especially musical theater history. A platform in the center of the room represents the working studios of the two brothers with George's piano and desk, Ira's typing table and typewriter and memorabilia such as Ira's pen, George's metronome and the congressional medals awarded to the pair.

Special Tours of the Gershwin Room June 27, 1998, 3-4 p.m. June 28, 1998, 1-2 p.m. June 29, 1998, 10-11 a.m.

This tour will highlight the Gershwins' documentary legacy at the Library of Congress and their place in American music. A brochure on the Gershwin Room is available.

Reservations are required for each of the three tour times being offered. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The tour meets in the Gershwin Room. Directional information to the Gershwin Room is available in the Visitors' Center, ground floor of the Thomas Jefferson Building. (Limited to 10 participants per tour)

"From Sea to Shining Sea: An American Sampler" James Madison Building, Madison Foyer, First Floor

The children's books in this exhibition provide a nostalgic, upbeat view of America. They are arranged around the themes of "The Land," "The Community," "America at Play" and "Tell Me a Story."

Tours of the Digital Library Visitors' Center

The unique American history collections, available to teachers, students and the general public through the Library's award-winning World Wide Web site (www.loc.gov), now number a half-million digitized items. The Digital Library Visitors' Center was established to provide a venue for visitors, librarians, educators and other interested individuals to learn more about the rich array of multimedia collections the Library has digitized.

Tours of the Digital Library Visitors' Center, scheduled from 1:00 to 2:00 p.m. (including Saturday, June 27, and Sunday, June 28), provide a broad overview of the Web site with a special emphasis on the American Memory collections.

The tour meets in the Digital Library Visitors' Center, which is located in the Atrium adjacent to the front lobby of the James Madison Building. No reservations are necessary, although seating in the theater area is limited to 55.

Special Presentations in the Digital Library Visitors' Center

Developing Your Skills on THOMAS June 27, 9:00-10:00 a.m.

Named in honor of Thomas Jefferson, THOMAS provides easy-to-use on-line public access to congressional information. The powerful search capabilities and THOMAS features, including the latest House and Senate floor actions, bill summaries and status, House and Senate roll call votes, the Congressional Record text and index, and committee reports and schedules, will be demonstrated.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The National Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Building. (Limited to 55 participants)

The Learning Page: A Gateway to Library of Congress Primary Sources on the World Wide Web June 27, 10:00-11:15 a.m. June 28, 10:00-11:15 a.m.

The Learning Page is an on-line gateway to the rich American Memory collections of primary source material on the Web. The demonstration will show how teachers and librarians can use the Learning Page for teaching research skills, homework projects and lesson development.

Reservations are required for each of the two presentation times being offered. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The National Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Building. (Limited to 55 participants per presentation)

Country Studies On-Line June 27, 11:30 a.m.-12:30 p.m.

Available for 30 years in a hardcover version, one of the most popular and useful tools produced by the Library is now on its World Wide Web site. The Country Studies handbooks series has been widely recognized as the best place for reference librarians to find a comprehensive, balanced wealth of information about 85 countries of the world.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

The Global Legal Information Network
June 27, 2:00-3:00 p.m.

The Global Library Information Network (GLIN) is a multinational, intergovernmental cooperative database of legal information from countries in Africa, Asia, Europe and the Americas. This presentation will highlight the origins of GLIN more than 40 years ago, its development and its current status. A demonstration of GLIN's new search engine will feature the GLIN model for the search and retrieval of abstracts and the full text of laws of GLIN member countries.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

The Digitization of Historical Legal Materials
June 27, 3:00-3:30 p.m.

In this presentation, the issues surrounding the digitization of historical legal materials for the project "A Century of Lawmaking for a New Nation: U.S. Congressional Documents and Debates, 1774-1873" will be discussed. There will be a demonstration of the first release of materials from this project on the World Wide Web, including search capabilities and navigating through the collection.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Library of Congress/ Ameritech National Digital Library Competition
June 27, 3:30-4:00 p.m.
June 28, 4:00-4:30 p.m.

The Library of Congress/Ameritech National Digital Library Competition, a three-year program made possible by a $2 million gift from the Ameritech Foundation, enables nonfederal, tax-exempt, nonprofit libraries, educational institutions and cultural repositories to create digital collections of primary resource material. The competition helps achieve the goal of making freely available primary source material central to the study of American history and culture on the World Wide Web. These collections will be accessible through the Library of Congress Web site and on the award winners' sites. The deadline for applications for the third and final year's competition is Nov. 2, 1998. The presentation will cover eligibility requirements, the evaluation criteria and process, what constitutes a competitive proposal and technical requirements for digitization projects.

No reservations are required, although seating in the theater area is limited to 55. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building.

Cataloger's Desktop and Classification Plus: New Features
June 27, 4:00-5:00 p.m.

Preview what's new with Folio Views 4.11, which will be available on Cataloger's Desktop and Classification Plus later in 1998. See a demonstration of the improved display options, including customizable windows and "zoom" text magnification. New features such as simple natural language queries, ranked hit list displays, and enhancements to personalization tools, will also be featured.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

BeOnline: A Demonstration
June 28, 11:30 a.m.-12:00 p.m.

BeOnline is the Library of Congress project to make electronic resources in the fields of business and economics on other World Wide Web sites accessible via the Library of Congress Web site. See a demonstration of BeOnline automation initiatives. Discuss BeOnline's use for business and economics collection development and the issues arising from remote access to external resources and the cataloging of electronic resources.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Digital Table of Contents: A Demonstration
June 28, 12:00-12:30 p.m.

For years libraries nationwide have been eager to make tables of contents accessible through the public catalog. There will be a demonstration of the Library of Congress project encoding tables of contents with a Hypertext Markup Language (HTML) wrapper, using scanning and optical character recognition techniques and hot-linking the 856 field in the bibliographic record to the table of contents by a totally automated process.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

The National Digital Library Program: Policy and Administrative Issues
June 28, 2:00-2:45 p.m.

The Library of Congress World Wide Web site averaged 42.5 million hits per month in 1997. The popularity of the site, whose keystone is the National Digital Library Program's American Memory collections of important and rare materials relating to American history, demonstrates the value of placing high-quality intellectual content on the Web. This presentation will focus on the policy issues related to digitizing collections and will cover the goals of the National Digital Library Program, introducing a major project into an organization, centralizing vs. distributing project activities, project funding and selecting materials or collections for digitization. Copyright questions confronted and resolved in implementing the National Digital Library Program will be discussed.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

The National Digital Library Program: Technical Issues
June 28, 2:45-4:00 p.m.

As a leader in the digitization of collections for the World Wide Web, the Library of Congress dealt with a myriad of technical issues. Issues including producing digitized images, text, audio and video; accessing and presenting digital items; and the storage and maintenance of these items will be addressed.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Using Adaptive Technology to Access the World Wide Web
June 29, 9:00-10:00 a.m.

Communication and information retrieval through the Web presents both advantages and challenges to blind and disabled users. A demonstration of text-based and graphical browsers and the braille and speech output capabilities available for these users in the Web environment will be offered.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Using Minaret for Library of Congress Classification
June 29, 11:00 a.m.-12 p.m.

The Minaret classification database provides access to and maintenance of the Library of Congress Classification (LCC) schedules in machine-readable form for Library of Congress staff. The database uses a Web browser-based interface for browsing, searching and maintaining the LCC using MARC records in the MARC classification format. Changes to the schedules, approved each week, are incorporated into the database immediately, and current data made available to Library of Congress catalogers.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Developing Electronic Exhibitions
June 29, 2:00-3:00 p.m.

The award-winning electronic exhibitions are one of the most popular areas on the Library's Web site. The on-site exhibitions have served as a means of interpreting the collections and educating the public about the rich resources representing human experience, knowledge and achievement at the Library. Learn how on-site exhibitions are transformed into electronic exhibitions and how they provide avenues to digitized collections on the Web.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Cataloger's Desktop and Classification Plus on the World Wide Web
June 29, 3:00-4:00 p.m.

See the beta version of Cataloger's Desktop and Classification Plus on the Web. A demonstration of the features of the Web version and an update on the Cataloging Distribution Service's plans for this product's availability will be provided.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Implementing a New Integrated Library System at the Library of Congress: Issues and Impact
June 29, 4:00-5:00 p.m.

Implementation planning for a new Integrated Library System (ILS) at the Library of Congress is well under way, with the first phase (acquisitions, cataloging, serials check-in, circulation and OPAC) scheduled to be operational in October 1999. The program director for the ILS will discuss how the Library is preparing to handle the change from its existing, often separate, automated systems to a commercial ILS. The director will also cover the approach to implementing a new system in a complex environment with a vast amount of data along with the expected impact of the ILS implementation on cataloging and other services provided by the Library of Congress to the nation's libraries.

Reservations are required. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Memorial Building. (Limited to 55 participants)

Briefings for Specialists: Area Studies Customized for You

Thomas Jefferson knew that relying on English-language materials was not enough to ensure a cultivated, enlightened citizenry or electorate. Materials about other nations and cultures, written in their own languages, have been a fundamental part of the Library of Congress since 1815. With collections today in more than 450 languages and 39 scripts, the Area Studies divisions are a gateway to the rest of the world. Participate in a custom-designed briefing with an Area Studies specialist who will enhance your own exploration of the world's resources, as well as help you establish a personal contact for the future.

A listing of countries, regions and cultural groups throughout the world with the name of the Library of Congress specialist for that area and his/her phone number and e-mail address is available at www.loc.gov/rr/hispanic/ref/areaspec.html. Use this listing to contact the appropriate specialist and make arrangements for a customized briefing. Briefings will not be available Sunday, June 28.

Workshops, Seminars, Demonstrations

PCC SACO Workshop A: How to Propose Subject Headings for LCSH
June 25, 9:00 a.m.-12:30 p.m.

A senior cataloging policy specialist will cover how to prepare subject heading proposals using SACO forms, including performing authority research, constructing a subject heading, and fitting it into the hierarchy of the subject authority file, based on the appropriate instruction sheets from the Subject Cataloging Manual: Subject Headings. This basic workshop is a repeat of a session offered in February 1997 at the ALA Midwinter Meeting, and serves as a foundation for PCC SACO Workshops B and C.

Information about registering for this workshop is available at www.loc.gov/catdir/pcc/sacowkshop.html. The workshop is located in the Pickford Theater, Room 302, James Madison Memorial Building. (Limited to 60 participants)

PCC SACO Workshop B: Proposing Geographic Name and Historic Event Subject Headings for LCSH
June 25, 1:30 p.m.-4:30 p.m.

A senior cataloging policy specialist will demonstrate how to propose subject headings in the special areas of geographic names and historic events, including wars and time periods, based on the appropriate instruction sheets from the Subject Cataloging Manual: Subject Headings. Participants will benefit from prior attendance at the workshop on LCSH proposals (see the description for the "PCC SACO Workshop A: How to Propose Subject Headings for LCSH") or from previous SACO experience.

Information about registering for this workshop is available at www.loc.gov/catdir/pcc/sacowkshop.html. The workshop is located in the Pickford Theater, Room 302, James Madison Memorial Building. (Limited to 60 participants)

PCC SACO Workshop C: Proposing Names of Languages and Related Literature Subject Headings for LCSH
June 25, 1:30 p.m.-4:30 p.m.

A senior cataloging policy specialist will demonstrate how to propose subject headings for the names of languages and related literature headings, including appropriate reference sources to be consulted and reference hierarchies or headings. Participants will benefit from prior attendance at the workshop on LCSH proposals (see the description for the "PCC SACO Workshop A: How to Propose Subject Headings for LCSH") or from previous SACO experience.

Information about registering for this workshop is available at www.loc.gov/catdir/pcc/sacowkshop.html. The workshop is located in Classrooms A and B of Room 654, James Madison Memorial Building. (Limited to 25 participants)

CIP Publishers Workshop
June 26, 8:30 a.m.-4:30 p.m.

This workshop is for publishers currently participating in the CIP program.

For information about the "CIP Workshop," contact your CIP publishing liaison at the Library of Congress.

Using Classification Plus: A Tool for Subject Cataloging
June 26, 9:00-11:30 a.m. and 1:30-4:00 p.m.
June 27, 9:00-11:30 a.m. and 1:30-4:00 p.m.
June 29, 9:00-11:30 a.m. and 1:30-4:00 p.m.
June 30, 9:00-11:30 a.m. and 1:30-4:00 p.m.

A senior cataloging policy specialist will guide participants through the use of Classification Plus and subject cataloging tools in Cataloger's Desktop for assigning subject headings, selecting Library of Congress Classification numbers, and the first steps in shelflisting. The workshop will focus on the content and manipulation of the infobases in Classification Plus. Individual workstations will be available for participants to use throughout the workshop.

Reservations are required for each of the eight workshop times being offered. Use the Classification Plus - Cataloger's Desktop registration form (www/loc/gov/cds/alawrkshp.html). The workshop is located in Classroom A of the Technical Processing and Automation Instruction Office, Room 530, James Madison Memorial Building. (Limited to 12 Classification Plus customers per workshop)

Hands-On Introduction to Cataloger's Desktop for New Users
June 26, 9:00-11:00 a.m. and 2:00-4:00 p.m.

A senior library information systems specialist will guide new Cataloger's Desktop users through the process of navigating infobases, performing query searches, using search templates, and creating shadow files. New features to be available with Folio Views 4.11 software will also be previewed. Individual workstations will be available for participants to use throughout the workshop.

Reservations are required for each of the two workshop times being offered. Use the Classification Plus — Cataloger's Desktop registration form (www/loc/gov/cds/alawrkshp.html). The workshop is located in Classroom B of the Technical Processing & Automation Instruction Office, Room 530, James Madison Building. (Limited to 12 Cataloger's Desktop customers per workshop)

Dewey for Windows: A Demonstration
June 26, 11:00-11:45 a.m.

The assistant editor of the Dewey Decimal Classification will demonstrate Version 1.1 of Dewey for Windows, the CD-ROM version of the Dewey Decimal Classification. In addition to an overview of Dewey for Windows, the demonstration will include techniques of number building, automatic cuttering with the OCLC Four-Figure Cutter Tables and use of the LCSH Authority File with Dewey for Windows.

Reservations are required. E-mail Julianne Beall at jbea@loc.gov or fax your reservation request to Julianne Beall at (202) 707-0279. The demonstration will occur in the Decimal Classification Division, Room 556, James Madison Memorial Building.

ISSN in the Electronic Age: A Seminar
June 27, 9:00-11:00 a.m.

Can an ISSN be assigned to online journals? The Library of Congress's National Serials Data Program, the U.S. center of the worldwide ISSN Network, invites serial publishers and other ISSN users to this seminar covering both cutting-edge questions about the ISSN and a review of ISSN basics. ISSN center staff will be available for general questions as well as one-on-one assistance with ISSN. Input will be sought on various unresolved issues facing the ISSN and serials in the electronic age.

Reservations are suggested, but walk-ins will be welcome as space permits. E-mail Regina Reynolds at rrey@loc.gov or fax your reservation to (202) 707-6333 or leave a voice mail message at (202) 707-6452. The seminar is located in Dining Room A (Room 620), James Madison Memorial Building.

Copyright Paperback Collection Arrearage Reduction Demonstration
June 29, 1:00-2:00 p.m.
June 30, 1:00-2:00 p.m.
July 1, 1:00-2:00 p.m.

The Copyright Paperback Collection in the Rare Book and Special Collections Division represents original United States paperback publishing, in all the popular literary genres, from 1950 to the present. As the modern equivalent of the early dime novels, many of the paperbacks have cover art, which is increasing in both value and research interest. This fascinating collection includes now-famous writers and is a unique resource for the study of late-20th century American popular culture. A demonstration by catalogers in the Special Materials Cataloging Division will show how the Copyright Office's catalog record is being used as a basis for building an inventory-level record with MARC tagging. The demonstration offers a less traditional approach to bibliographic control and insight into the use of copyright records as a resource for bibliographic data.

Reservations are required for each of the three demonstration times being offered. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The demonstration is located in the Special Materials Cataloging Division, Room 547, James Madison Memorial Building. (Limited to six participants per demonstration)

45s Sound Recording Arrearage Reduction Demonstration
June 29, 2:00-3:00 p.m.
June 30, 2:00-3:00 p.m.
July 1, 2:00-3:00 p.m.

The Special Materials Cataloging Division is currently working on a project to complete an inventory, by the end of 1998, of more than 125,000 items in the "45 rpm collection" of the Motion Picture, Broadcasting and Recorded Sound Division. Included in this inventory are "microgroove" discs smaller than 8 inches in diameter, box sets, flexible promotion discs (sound sheets), and 33 1/3 LPs. The bulk of the collection is popular music of the 1950s through the 1980s, but some classical and spoken-word recordings are included. The demonstration, by specialists in cataloging and the collections, includes an introduction to the collections and the creation of inventory-level records.

Reservations are required for each of the three demonstrations times being offered. Use the Library of Congress Tour/Presentation Reservation Form for the ALA Annual Conference. The demonstration is located in the Special Materials Cataloging Division, Room 547, James Madison Memorial Building. (Limited to six participants per demonstration)

ALA Preconferences at the Library of Congress

Getting Ready for the Nineteenth Century: Strategies and Solutions for Rare Book and Special Collections Librarians
June 23-26

"Getting Ready for the Nineteenth Century: Strategies and Solutions for Rare Book and Special Collections Librarians" is the theme of the 39th Preconference of the Rare Books and Manuscripts Section of ACRL. The preconference will explore strategies and solutions for the acquisition, preservation and research use of published and unpublished materials from the 19th century. These scholarly materials, often not found within the current purview of rare book repositories, present a significant challenge to librarians, archivists and scholars. The program includes plenary addresses, seminars, presentations and workshops designed to foster the investigation of collection development, preservation, public service, technical service and administrative issues central to the work of rare book and special-collections professionals.

The preconference "Getting Ready for the Nineteenth Century" will be held in a variety of locations throughout the Library of Congress. Information about the preconference can be obtained at www.ala.org/acrl/preconfs.html.

Power Advocacy at the National Level
June 26

The American Association of School Librarians' preconference "Power Advocacy at the National Level" will prepare participants to present pressing library issues to their Congress members. An educational resources specialist for the National Digital Library Program will cover "The Power of the Internet for School Libraries."

Information about the preconference "Power Advocacy at the National Level," including the registration fee, can be obtained at www.ala.org/aasl/annualindex.html. Part of the preconference will be held in the Digital Library Visitors' Center, located in the Atrium adjacent to the front lobby of the James Madison Memorial Building.

Programs & Institutes

Designation of the Thomas Jefferson Building as a "Literary Landmark"
June 26, 10:30-11:30 a.m.

The 1897 Thomas Jefferson Building will be designated as a "literary landmark" by Friends of Libraries U.S.A. (FOLUSA) and the Center for the Book in the Library of Congress. Join in the program of literary readings and festivities to celebrate this remarkable building.

No reservations are required. The program will take place on the Neptune Plaza in front of the Thomas Jefferson Building.

Susan Cooper and Margaret K. McElderry Between Writer and Editor: A Conversation
June 27, 7:00-9:30 p.m.

This program is an exciting opportunity to hear a conversation on the subject of writing and publishing children's books between Susan Cooper, author of children's novels (including the fantasy series *The Dark Is Rising*, science fiction, biography, plays and motion picture screenplays), and Margaret K. McElderry, vice president and publisher at the Simon and Schuster Children's Publishing Division.

Reservations are required. Call (202) 707-5535 or fax a request for information to (202) 707-4632. The program, sponsored by the Children's Literature Center of the Library of Congress, is located in the Mumford Room (Room 649), James Madison Memorial Building.

Area Studies Practicum: Trends in German Publishing — National Concerns vs. European and Global Challenges
June 27, 5:00-6:00 p.m.

At a time when the German publishing industry is the largest in Europe and the potential for great changes in the relationship between the printed and electronic delivery of information exists, European book publishers are pursuing new forms of competition and cooperation within that marketplace. In his presentation, Knut Dorn, president of Harrassowitz Booksellers, will address the challenge of the growing extension of world book markets, where and how an individual publisher fits into this complex picture, and the prospects and implications for both publishers and librarians.

Reservations are required. Use the LC Tour/Presentation Reservation Form for the ALA Annual Conference. The program is located in Room 113 (Meeting Room 3, Woodrow Wilson Collection), Thomas Jefferson Building. (Limited to 30 participants)

Equity in Education in the Electronic Age
June 29, 10 a.m.- noon, Room 119, Thomas Jefferson Building

Reflecting the library profession's commitment to the basic value of freedom of information access, the program will address equitable access to information for all. Children's access to technology and their development of the necessary reading and critical thinking skills to use technology appropriately will be addressed. Librarians will be challenged to take an active leadership role in shaping an educational policy that ensures each individual has the opportunity and the skills to access information in the electronic era.

No reservations are required. The program is presented by ACRL/Education and Behavioral Sciences Section, ALA/Committee on Legislation/Task Force on America Reads/U.S. Department of Education (National Library of Education). The program will be held in Room 119, Thomas Jefferson Building.

Reference Service in a Digital Age
June 29-30

Digital Libraries. Metadata. Data Mining. Collection Development. Licensing. Cataloging. Preservation. Digital Object Identifiers. Access Management. Remote Reference. Where is the reference librarian? What kind and level of service is the reference librarian giving? What knowledge and skills does a reference librarian need to provide quality and accurate service? How can reference librarians be sure they have appropriate and adequate real and digital tools to provide quality service? How can reference librarians and their institutions work collaboratively to provide quality service, across both the public and private spectrum? Should reference librarians cede some of their responsibilities to intelligent agents or other artificial-intelligence technologies? With the focus on the real work being done by "librarians in the trenches," these issues and others will be covered. Participants will have an opportunity not only to listen to what some specialists are thinking and doing, but also to offer their perspective and suggestions during separate group discussions.

Schedule information about the institute "Reference Service in a Digital Age" is available at www.loc.gov/rr/digiref/. Enrollment, fee, and housing information can be found at www.librarysolutions.com/lcenroll.html. Sponsored by the Library of Congress in cooperation with Library Solutions Institute of Berkeley, Calif., the institute will be held in a variety of locations throughout the Library of Congress.

"Experience LC"

Have you ever wondered what it would be like to spend a "day in the life" of the Librarian's Office? How the Library of Congress develops public information materials for a national publicity campaign? How collections are developed and materials cataloged here? These opportunities and many, many more are being offered for the first time to ALA Annual Conference participants. From Library Services (acquisitions, collection development, area studies, cataloging, classification, archival processing, reference and public service, preservation and conservation), to the National Digital Library Program, Information Technology Services, Law Library, Copyright Office, Public Affairs Office, Development Office, Congressional Relations Office, and Office of the Librarian, a wide range of unique opportunities to "experience LC" and learn more about its mission and responsibilities as a national library is available for conference participants who can spend a day or more on-site.

A listing of the "experiences" and the "Experience LC" form for interested individuals to complete can be obtained at www.loc.gov/ala/.

Stop by the Library of Congress Sales Shops

Stop by the Library of Congress Sales Shops during the ALA Annual Conference. Drawing on the magnificent architecture of the Jefferson Building and the richness of the collections, a wide variety of educational and gift items are available, including books, cards, T-shirts, mugs, tote bags and posters. See the new Sales Shop in the Jefferson Building, located next to the Visitors' Center. The Madison Building's Sales Shop, inside the entrance lobby, will also be open throughout the conference. A 10 percent discount is available for ALA Annual Conference participants with their ALA badge. Visa and MasterCard are accepted.

Sales Shop hours (Jefferson and Madison Buildings): 9:30 a.m. to 5:00 p.m., daily, including Sunday, June 28.

If your days are filled with meetings, take advantage of the Jefferson Building's Sales Shop during the All Conference Reception in the Great Hall, Saturday, June 27, 8:00 to 10:30 p.m. Select Sales Shop merchandise will also be available in the Library of Congress exhibit booth (#3222).

Visit the LC Exhibit Booth

Visit the Library of Congress exhibit booth (#3222) in the Washington Convention Center. The latest collections added to the National Digital Library Program's American Memory, a "Virtual Tour of the Jefferson Building," and the methods used to repair books will be demonstrated. Also featured will be a beta version of Cataloger's Desktop and Classification Plus on the World Wide Web and information and materials from the National Library Service for the Blind and Physically Handicapped, including braille and recorded books and magazines, talking-book players, and catalogs and bibliographies, music scores, and music instruction material. Pick up the free poster of the splendidly restored Main Reading Room.

CDS Customer Service Fair in Conjunction with ALA Annual Conference June 27-30, 9 a.m.-5 p.m.

During the ALA Annual Conference, the Cataloging Distribution Service (CDS) will host a Customer Services fair in the National Digital Library Visitors' Center, showcasing CDS products and enabling customers attending ALA to meet with CDS customer service representatives. During the fair, ALA participants will be able to purchase CDS products at a special conference discount. There will be product giveaways and premiums.

The Digital Library Visitors' Center is located in the Atrium adjacent to the front lobby of the James Madison Building.

How to Get to the Library of Congress

The Library of Congress will be included on one of the ALA bus routes. In addition, Washington's Metrorail system provides a convenient, safe and easy alternative. The "Capitol South" Metro stop, located across the street from the C Street entrance to the James Madison Memorial Building, is on both the blue and orange lines. These lines can be accessed at the "Metro Center" stop near the Washington Convention Center.

ADA Information

For ALA Annual Conference participants attending activities at the Library of Congress, interpreting services (American Sign Language, Contact Signing, Oral or Tactile) will be provided if requested five business days in advance of the event. Please call (202) 707-6362 (TTY and voice) to make a specific request. For other ADA accommodations, please contact the Disability Employment Program Office at (202) 707-9948 (TTY) and (202) 707-7544 (voice).

Library of Congress Tour/Presentation Reservation Form For the ALA Annual Conference

Instructions: This form is available on the World Wide Web at www.loc.gov/ala/ and can be submitted electronically. If your browser does not support forms or you would like to use another method of transmission, you can reserve a tour or presentation by sending an e-mail to lcala@loc.gov, faxing your request to (202) 707-0190 or mailing your request to:

Library of Congress
Visitor Services Office (Attn.: Janna Marchione)
101 Independence Avenue S.E.
Washington, DC 20540-4990

The cut-off date for accepting reservations is close of business (5:00 p.m., EDT), June 23. Group reservations will not be accepted nor will reservations made over the telephone. Confirmation of the tour/presentation you requested will be e-mailed, faxed or mailed. If you receive your confirmation by e-mail, please be sure to print a copy. Your confirmation copy will serve as your admission ticket. In addition, the Library of Congress will be providing each tour leader and presenter a listing of the ALA Annual Conference participants scheduled for his/her tour or registered for his/her presentations. If you are confirmed for a tour or presentation and cannot attend, please notify the Library of Congress as soon as possible at the e-mail address, fax number or mailing address noted above.

Name _____

Institutional Affiliation _____

Phone Number _____

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E-mail Address _____

Tour/Presentation's Name/Date/Time _____

_____

Wise Men and Women from the East

LC/Soros Visiting Fellows Program Hosts Sixth Class

Beginning March 31, the Library will host the sixth class of librarians and information specialists from Central and Eastern Europe and the former Soviet Union sponsored by the Network Library Program of the Open Society Institute in Budapest, Hungary.

The 1998 Library of Congress-Soros Foundations Visiting Fellows Program is a three-month program designed to introduce foreign librarians to libraries and librarianship in America. At the Library of Congress, the Fellows will receive a general orientation on the Library and intensive Internet training and will participate in a management skills institute. An additional week of orientation and training will be held at the Mortenson Center for International Library Programs at the University of Illinois, Urbana-Champaign.

Each Fellow will then spend seven weeks at one of several host institutions in the Washington metropolitan area. These institutions will provide training, work experience and Internet access. The Fellows will observe firsthand how national, university, public, research and special libraries in a democratic society operate and serve their constituencies. The network of 17 host institutions includes for the first time the medical library at Georgetown University, the law library at George Washington University and the Semitics/Institute of Christian Oriental Research Library at Catholic University of America.

Before departing for home, the 1998 class will attend the American Library Association Conference in Washington this June. They will be joined by approximately 20 colleagues from their region who will also be sponsored by the Network Library Program at the National Soros Foundations.

SOROS FOUNDATIONS NETWORK

This year the number of countries participating in the application process increased to 26, and Armenia, Azerbaijan, Georgia, Haiti, Mongolia and Uzbekistan participated for the first time. Also for the first time, participants from Bosnia and Herzegovina and from Kazakhstan were selected for the program.

Prospective candidates submitted their applications to the national Soros Foundations in September. The local offices administered Teachers of English as a Foreign Language examinations to test the applicants' knowledge of English and conducted interviews with the applicants. Sixty-eight applications were forwarded to the Library of Congress for final selection. An eight-member committee of area and language specialists at the Library selected the group of 12 librarians scheduled to arrive in Washington on March 31. The selection was based on the librarian's professional merits, essay content and recommendation from his or her library director.

The 1998 Library of Congress-Soros Foundations Visiting Fellows are: Anna Abrahamian, American University of Armenia Department of Law and Legal Resource Centre (host library: George Washington University Law School Library); Galina Abramova, MIRAS University Library System, Shymkent, Republic of Kazakhstan (host library: Catholic University, Mullen Library); Inna Babayeva, Small and Medium Enterprise Development Agency KOSIA-SMEDA, Baku, Azerbaijan (host library: Joint Bank Fund Library); Nada Bezic, Croatian Music Institute, Zagreb, Croatia (host library: Library of Congress, Music Division); Lenka Danevska, Central Medical Library, Medical Faculty, Skopje, Republic of Macedonia (host library: National Library of Medicine); Gansukh Ganjav, National Library of Mongolia, Ulan Bator, Mongolia (host library: Library of Congress, Asian Division); Irina Kuznetsova, Samara Region Research Library, Samara, Russia (host library: Alexandria (Va.) Library); Miroslawa Modrzewska, Gdansk Technical University, Main Library, Gdansk, Poland (host library: George Washington University, Gelman Library); Miriam Peknikova, Comenius University, Library of the Faculty of Medicine, Bratislava, Slovakia (host library: Georgetown University Medical Center Library); Zijad Sarajlic, Public and University Library of Tuzla, Tuzla, Bosnia and Herzegovina (host library: Arlington County (Va.) Central Library); Merita Selmanllari, Scientific University Library, Tirana, Albania (host library: Library of Congress, Cataloging Directorate); Maia Vasadze, Tbilisi State University Library, Tbilisi, Georgia (host library: Catholic University, Semitics/Institute of Christian Oriental Research Library).

Confucius
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"minimum requirement vs. maximum realization," the recognition that man's claim to humanity depends on irreducible values of civil interaction, even when his best efforts fail to produce perfection. Like the personal knowledge and spiritual transformation they promote, the *Analects* cannot be understood formulaically, nor is the goal of human perfection a place at which one consciously arrives at the appointed time. "The person in the Confucian view," says Mr. Tu, "is an open system, not a static structure."

Despite the apparent randomness, Mr. Tu concludes, a common humanistic theme binds the *Analects* and ensures their continued relevance to modern society in East and West. "The Confucian perspective," he writes, "entails an unceasing spiritual transformation. It is not simply a search for one's inner spirituality, but a concern for the establishment of a fiduciary community of humankind as a whole."

A professor of Chinese history and philosophy at Harvard University, Mr. Tu has written numerous books on Confucian learning, humanism and philosophy, including *Neo-Confucian Thought in Action* (1976); *Humanity and Self-Cultivation: Essays in Confucian Thought* (1980); and *The Way, Learning and Politics: Perspectives on the Confucian Intellectual* (1988). He is a Fellow of the American Academy of Arts and Sciences and serves as director of the Harvard-Yenching Institute.

— John Martin

Mr. Martin is in the Copyright Office.

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